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CONTENTS



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Features

44 Candice Swanepoel

Maxim dives in with the most beautiful woman on earth.

52 THE CHILDREN'S LIBERATION ARMY

Inside the vigilante crew working to end child sex trafficking.

56 DIRECTOR'S CUT

Five acclaimed Indian filmmakers get candid about the movies that changed their lives.

64 MUSTANG GAMES

As it rolls into midlife, Detroit's iconic muscle car is ready to go full throttle.

70 ELENA FERNANDES

This Indo-Peruvian hottie is all set for a supermodel takeover—and we've got front row seats.

78 ONLINE DATING

Our definitive guide to the smartphone hookup galaxy.

84 ALL DAY DENIM

The blue jean classics re-invented for a monsoon outing.

96 SARANSH GOILA

The chef and author extraordinaire cooks up his 'last' meal.

Top by Azzedine Alaïa; bottom by Victoria's Secret

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CONTENTS

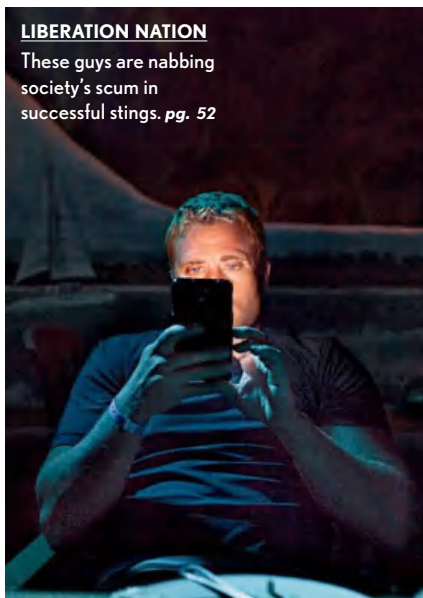
DENIM 'N SUPPLY

Style game = strong with these trending pieces.
pg. 84



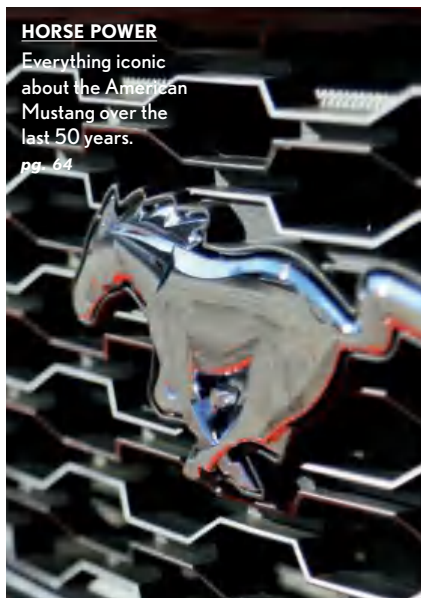
LIBERATION NATION

These guys are nabbing society's scum in successful stings. pg. 52



HORSE POWER

Everything iconic about the American Mustang over the last 50 years.
pg. 64



Arena

8 ROCKET RIDE
Celebrating 10 years of rough road power—here's introducing the Triumph Rocket X.

12 SLACK ATTACK
How Stewart Butterfield unleashed a billion-dollar bid to make work fun.

14 WOULD YOU RACE AGAINST A HORSE?
...and a roundup of some of the world's craziest marathons.

16 THE NEW KINGS OF VEGAS
Crunching the numbers behind Sin City's nightlife smackdown.

17 SCOTCH, INTERRUPTED
Football legend David Beckham on why a good whiskey is worth the wait.

18 GOURMET ON THE GO!
The country's coolest food trucks, serving up the most delicious fare at a corner near you.

Modus

20 WHITE OUT
Replace your bland tennis trainers with these trending whites.

22 FINISHING TOUCHES
Make the point with masculine fashion accessories.

24 SWEAT-PROOF
Keep cool 24/7 with these secret heroes.

25 MANE MEN
Grooming just got really simple. All you need is right here.

28 SUN SCIENCE
Skin-saving, dude-friendly sunscreens you need right now.

Agenda

30 THE BICYCLE DIARIES
One gutsy adrenaline junkie takes on the world's highest village in India.

34 NOW READING
These Indian mythology books will keep you engaged and entertained 24/7.

36 THE 27 CLUB
Documentaries on musicians headlining the conspiracy theory, including this year's biopic *Amy*.

Emporium

38 CRUISE CONTROL
The Aston Martin AM37 yacht is all we can dream about this summer.

41 HOVER OVER HERE!
Lexus is officially taking us into the future with this teaser for a radically cool and scientifically sound hoverboard.

42 SOUND, UNBOUND
The newest Bluetooth headphones sound even better than they look.

Continental 
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Assistant Editor
MEHER BAJWA

Creative Director **SUNANDA VAID**
Art Director **GITUMONI TALUKDAR**
Contributing Editor **RAMA AHUJA**
Editorial Consultant **YANA BANERJEE-BEY**

Editorial Assistant **SATISH KUMAR**

Production
Senior Manager **RITESH ROY**
Deputy Manager **MANOJ CHAWLA**
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Advertising & Activation
Vice President (International Sales) **SANJIV BISARIA**

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Manager (Mumbai) **AVINASH WADHAWAN**
Manager (Activation Sales) **PRATEEK BAHRI**
Assistant Manager (Events) **SUNIL BHATT**

Circulation & Visibility
ASHISH SAWHNEY (ashish@emmindia.com)
AMIT SAXENA (amit@emmindia.com)

Regional Managers (West) **SUBASH MISHRA**
(South) **SATHYA NARAYANA T.S**
Deputy Manager (East) **SOMNATH PRAMANIK**

Corporate Operations
Manager (HR) **SONYA CAROLINE SHAH**
Assistant Manager (Administration) **SUSHILA CHOUDHARY**
Senior System Specialist (IT) **ARUN SALHOTRA**
EA To MD **SHREY SINGH CHAUHAN**

REPRO: MEDIENPARTNER INTERNATIONAL
INDIA/BURDA DRUCK INDIA PRIVATE LIMITED

International Sales & Advertising

FRANCE + LUXEMBOURG
MARION BADOLLE-FEICK
Tel: +33 1 72 71 25 24
marion.badolle-feick@burda.com

ITALY
MARIOLINA SICLARI
Tel: +39 02 91 32 34 66
mariolina.siclari@burda.com

GERMANY
VANESSA VON MINCKWITZ
Tel: +49 89 9250 3532
vanessa.vonminckwitz@burda.com
MICHAEL NEUWIRTH
Tel: +49 89 9250 3629
michael.neuwirth@burda.com

Publishing Director
SIMON CLAYS

Chief Financial Officer
PUNEET NANDA

EXPOSURE MEDIA MARKETING PVT. LTD.

Director **PARINEETA SETHI**

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HUBERT BURDA MEDIA INDIA PVT. LTD.
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AUSTRIA + SWITZERLAND
GORAN VUKOTA
Tel: +41 44 81 02 146
goran.vukota@burda.com

UK + IRELAND
JEANNINE SOELDNER
Tel: +44 20 3440 5832
jeannine.soeldner@burda.com

USA + CANADA + MEXICO
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Ronald Adrian Hutagalung



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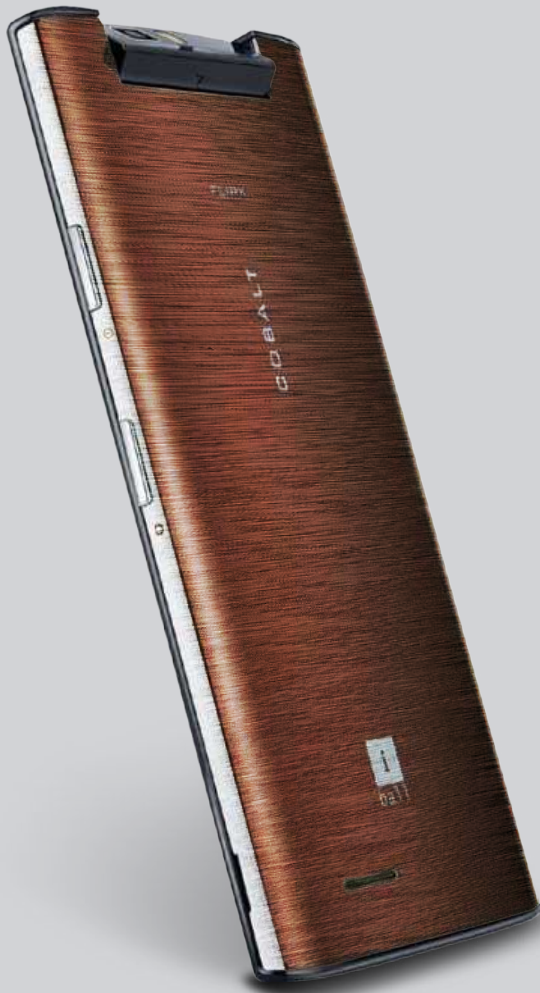
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ARENA

A MAN'S WORLD

ROCKET RIDE

The limited edition **Triumph Rocket X** has been stripped down and roughed up. Here's why it's bigger, badder and meaner than its predecessors.

by MEHER BAJWA



INSIDE

**STRANGE MARATHONS AROUND
THE WORLD**
DAVID BECKHAM TALKS WHISKY
GOURMET FOOD TRUCKS
IN YOUR CITY





The 2.3 litre engine on this baby comes with a bad-ass black exhaust system. It's coated with high temperature resistant paint, contributing to the Rocket's world class torque figures.



CELEBRATING 10 YEARS OF PRODUCTION OF the iconic Rocket III launched in 2004, Triumph has taken it upon itself to unleash the next-gen beast. The Triumph Rocket X. But what makes it so special? For starters, the custom paint scheme courtesy specialists 8 Ball, who have created a look that will make each of the 500 limited edition road monsters unique. There's a total of six layers of lacquer and multiple days of curing involved—the reason why the Rocket X looks so sharp. It's finished off with the contrasting polished 'grind' metal stripe.

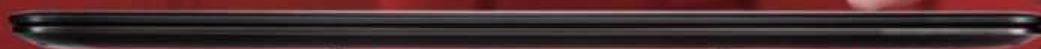
Each bike also features side panel badges and unique numbering, giving it that premium finish. Priced at ₹22.21 lakh in India, the 2.3 litre engine on this baby comes with a bad-ass black exhaust system. It's coated with high temperature resistant paint contributing to the Rocket's world class torque figures.

The Rocket X responds quickly and strongly to all speeds thanks to its free-revving engine and crisp fuel injection. The three-cylinder layout ensures the bike is full balanced and vibration is minimal.

Further complementing the aggressive stripped-down look of this beast are the Triumph trademark twin headlights that along with the machine and other components balance black and chrome very well. This one's a collector's keeper.

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ARENA *inspired*

SLACK ATTACK



WITH HIS ADDICTIVE COMMUNICATION APP, SLACK, STEWART BUTTERFIELD BUILT A BILLION-DOLLAR BUSINESS IN TWO SHORT YEARS. MORE IMPRESSIVE, HE MANAGED TO MAKE WORK FEEL LIKE FUN.

by JEFF BERCOVICI

I

IF YOU'RE THE KIND OF PERSON WHO

bitches incessantly about your corporate job, Stewart Butterfield has no sympathy for you. But he does have a remedy. His San Francisco-based start-up, Slack, has built a billion-dollar brand by alleviating the pain of workplace culture. A software application that allows teams to collaborate through group messaging, file sharing and person-to-person chat, Slack replaces the most soul-deadening rituals of the information economy: The reply-all e-mail thread, the daily status meeting and the conference call. (It also supports custom emojis.) He sold his last company, the photo-sharing service Flickr, to Yahoo, working there for three brutal years while the Web behemoth bled the life from his creation—and then quitting with a now legendary email. It's no accident that using Slack can feel more like play than work: Like Flickr, it grew out of a doomed video-game launch. Fortunately, as every gamer knows, you can always respawn and try again. Here's how he pulled it off.

FOR THE FIRST FIVE YEARS OF MY LIFE,

I grew up in a log cabin in coastal British Columbia in a very small town, like 300 people, mostly hippies. No running water, no electricity. When I was 12, I changed my name from Dharma to Stewart. At that age, you just want to be normal.

FLICKR AND SLACK BOTH STARTED OUT

as games, but they were more about trying to build a certain kind of context for social interaction. There are a lot of people in Silicon Valley who say that your execution matters a lot more than your idea. The fact that both the initial game ideas failed but something else worked is nice evidence for that position.

THERE'S A LOT THAT'S WRONG WITH THE way we work—bad habits that develop around control of information, people hoarding information as a means of preserving their own power. When you're using Slack, everyone can see what's going on because the default mode is public.

FROM THE OUTSIDE, YAHOO WAS

extremely successful. It was making money; it was still bigger than Google. But when I got there, I learned what a disaster of a company looks like from the inside. There were a lot of vice presidents, and it was basically a turf battle between them. Most of the energy went into politicking and infighting. As we scale Slack now, I'm very conscious of avoiding those things.

I'M NOT LIVING LIKE JESUS CHRIST,

but once you get to the point where it doesn't matter financially what you order when you go out to dinner, I don't think getting richer makes a huge difference in your level of happiness.

I WENT TO GRAD SCHOOL TO BECOME A

philosophy professor. A friend of mine finished his Ph.D. in philosophy and ended up getting a terrible job in Kentucky, not where he wanted to live. That was my future. This was 1998, the early days of the dotcom stuff. I had a lot of friends who knew how to make Web pages. They were moving to San Francisco, making twice as much money and having lots of fun. So I dropped out.

I TEND TO BE A LOT MORE HONEST AND

transparent with employees than most bosses are. But I've had people tell me, even those who love working with me, that I'm terrifying, which is hard for me to imagine.

WE LAUNCHED SLACK AT EXACTLY THE

right moment. If we had started this product three years ago, it would not have taken off like this. I can't tell you exactly why that's true. In 10 years I'll be able to. These things are not obvious at the moment, but they're obvious in retrospect.

YOU SEE PEOPLE IN ALL WALKS OF LIFE

who are great, and then you see people who don't care and are inconsiderate. To all the people who happily do a good job, I am grateful, and to all the people who do a terrible job of simple things, I hate you. If you don't care about what you're doing, find something else to do.



(Clockwise from left)
Participants in the
Man Vs Horse
Marathon; walkers
in the Antarctic Ice
Marathon;
costumed runners
and participants
enjoying wine in the
Marathon Du
Medoc; revellers at
the Firefly Run; and
runners at the
Santa Speedo Run.

WOULD YOU RACE AGAINST A HORSE?

...and other fantastic, albeit totally crazy, marathons across the globe. With running season in full swing, here's our pick of the toughest and strangest races in the coming months. See you at the starting line!

by **MEHER BAJWA**

THE MAN VS HORSE MARATHON

Where: Llanwrtyd Wells, Wales

When: June 11, 2016

First started in 1980 in Wales, the Man vs Horse Marathon was the brainchild of Gordon Green, a landlord who overheard two men discussing who'd win if men and horses ran over mountainous terrain. The race does exactly that as runners compete against riders on horseback over 35 km. In 2004, a man finally beat a horse and claimed the title.

THE BIG FIVE MARATHON

Where: Entabeni Game Reserve, Bosveld, South Africa

When: June 25, 2016

If you fancy testing your running skills against local South African wildlife, this one's for you. It gives you a chance to run through some magnificent scenery as you are joined by elephants, rhinos, zebras, giraffes, antelopes and even lions—there are no fences to separate you from the game. A truly challenging course, this is one experience you're unlikely to forget.

THE LIVERPOOL ROCK'N'ROLL MARATHON

Where: Liverpool, UK

When: May 28-29, 2016

It started in America in 1998 as a



simple idea to have a marathon with live music, cheerleaders and theme water stations, to celebrate participation and eventually it helped ignite the second running boom in the country. Fast forward to 2015 and this one has moved all around the world and still lives up to its name with live music from world famous acts at every turn of the 42-km course. It culminates in a finishing line festival featuring several big name musicians as well as local talent.

THE MARATHON DU MEDOC

Where: Bordeaux, France
When: September 12, 2015

To put it bluntly, it's a marathon for winophiles—a boozy race through 59 vineyards with nearly 20 wine stops on the way. As you slurp your way around the course, you're also offered local delicacies like cheese, oysters and sausages. Sign us up please!

THE NORTH POLE MARATHON

Where: The North Pole!
When: April 11-17, 2016
It's been dubbed the world's coolest marathon for good reason—you'll be running on top of the world, literally. The marathon takes place on sheets of floating ice and very little space separating you from the Arctic.

How cold does it get? Oh just around -25°C to -30°C.

THE UNDERPANTS RUN

Where: Kona, Hawaii
When: October 8, 2015
The Underpants Run now continues into its 18th year. It was conceived in '98 as a protest against wearing Speedos in inappropriate places like stores and restaurants because the locals became frustrated with all the visiting athletes in the Ironman World Championships parading around town in their Speedos. For most it was *not* a sight for sore eyes. It has now become an official Championship ice-breaker.

For a \$20 donation you get a hat, T-shirt, socks and underpants.

THE SANTA SPEEDO RUN

Where: Atlanta, Georgia, USA
When: December 2015
Officially called the SSRun, this one is similar to the Underpants Run in that it requires participants to dress in Speedo-type garments and little else. Holiday flair is always encouraged as you take to the streets of Boston in chilly December. It started in 2000 when a group of five friends decided to streak through a high-end shopping district dressed as nearly naked Santas. You read that right.

THE ANTARCTIC ICE MARATHON

Where: 80 Degrees South, Antarctica
When: November 19, 2015
If you're feeling a need to get away from fellow humans, you can head to the most remote spot on earth and take part in the Antarctic Ice Marathon. Touted as the southernmost race in the world, it takes places just a few hundred miles from the South Pole. Imagine windchill at -20°C. It's a tad pricey, with the all-inclusive package starting at ₹10 lakh—but the experience makes it worth it.

THE FIREFLY RUN

Where: Dallas, Texas, USA
When: March 2016
This multi-city night time run is illuminating, quite literally. Each runner is equipped with LED lights with reflective clothing along with a glow-in-the-dark bracelet. The race ends with an after-party packed with scintillating visual effects. One trippy race if you ask us.

THE NEW KING OF VEGAS

HAKKASAN'S bid to take over the Vegas club scene began when a wealthy sheikh was denied a prize table at a hot nightspot and resolved to build his own nightclub empire in revenge—or so rumour has it. What is certain is that the Chinese restaurant chain, led by Neil Moffitt, has spent two years and many millions to expand its footprint and snag some of the world's top DJs. Bets are off on whether the gambit will ultimately succeed, but here's a look at the state of play.

by **MICHAEL KAPLAN**

DRAI'S

TOP-PRODUCING CLUB
DRAI'S: \$60-\$70 MILLION (PROJECTED)

MAXIMUM CAPACITY	
5,298	
TOTAL IN SQ FT.	CLUBS
71k	DRAI'S, DRAI'S BEACH CLUB, DRAI'S AFTER HOURS
MUSIC BUDGET	
\$10 MILLION	



VICTOR DRAI
OWNER OF DRAI'S NIGHTCLUBS

Eschews the priciest EDM DJs for pop acts like Chris Brown and Iggy Azalea. The original managing partner of XS and Tryst, Drai got a \$15 million buy out on leaving Wynn. Exes include Jacqueline Bisset and Kelly LeBrock. He produced *Weekend at Bernie's*.

BUBBLE TROUBLE

One notorious big spender bought 700 bottles of Champagne and wound up spraying most of it in the air.

TAO

TOP-PRODUCING CLUB
MARQUEE: \$80-\$85 MILLION

MAXIMUM CAPACITY	
9,974	
TOTAL IN SQ FT.	CLUBS
110k	MARQUEE, MARQUEE DAYCLUB, TAO, TAO BEACH
MUSIC BUDGET	
\$15 MILLION	
DJS	
CEDRIC GERVAIS, ALESSO, BENNY BENASSI	



JASON STRAUSS
PARTNER OF TAO GROUP

Having outfitted Marquee with a \$5 million stage and multimedia system, Strauss claims his club, which sells more than one million vodka-based cocktails per year, is the first solely dedicated to EDM. He once dated Tiger Woods' ex Rachel Uchitel.

UP IN THE SKY

Spend a minimum of \$20,000 at Marquee Dayclub and your bottle service will be delivered via drone.

WYNN

TOP-PRODUCING CLUB
XS: \$103-\$105 MILLION

MAXIMUM CAPACITY	
12,100	
TOTAL IN SQ FT.	CLUBS
117k	XS, SURRENDER, TRYST, ENCORE BEACH CLUB
MUSIC BUDGET	
\$60 MILLION	
DJS	
AVICII, DAVID GUETTA, SKRILLEX, KASKADE, DEADMAU5	



SEAN CHRISTIE
MANAGING PARTNER OF SURRENDER

Created Las Vegas' first top-optional day club, Bare; is managing partner of the restaurant Andrea's and has a cameo in *Paul Blart Mall Cop: 2*.

WALL OF BEER

Seeking privacy, a high-roller at XS spent \$80,000 for 400 cases of beer to build a fortress around his table.

HAKKASAN

TOP-PRODUCING CLUB
HAKKASAN: \$100-\$103 MILLION

MAXIMUM CAPACITY	
19,319	
TOTAL IN SQ FT.	
377k	
CLUBS	
HAKKASAN, WET REPUBLIC, LIGHT, THE BANK, IOAK, BARE, HAZE, OMNIA, LIQUID	
MUSIC BUDGET	
\$75 MILLION	
DJS	
CALVIN HARRIS, TIËSTO, AFROJACK, HARDWELL, STEVE AOKI	



NEIL MOFFITT
CEO OF HAKKASAN

Threw money at top DJs—including Tiësto, Calvin Harris and Afrojack. Got his start by buying and rehabbing pubs in gritty London neighbourhoods. Went on a real estate buying spree last year, spending a reported \$81.9 million on homes.

SHOW THE LOVE

As one Light clubgoer dropped to his knees to pop the question, a Cirque du Soleil aerialist swooped down to present a ring. She said yes!

MY FAVOURITE DRINK

SCOTCH, INTERRUPTED

Football legend David Beckham hardly drank until he retired two years ago. But some things are worth waiting for.

I DIDN'T EVER REALLY ENJOY a drink—at least not properly—until after I retired in 2013. My career lasted 21 years and I didn't consume a lot of alcohol during that time. I couldn't. Of course, there was the odd night, celebrating a win. But even that was a challenge. One memorable example was in 1999, when Manchester United won the league championship. Typically, you'd have a big celebration afterward. We didn't because we had to play six days later in the FA Cup final. We won that, but then we had to get ready for the championship final a week later. By the time we won the treble, we were so exhausted we could hardly stand.

So really, I had to wait quite a while to savour a glass of whisky, but that just made it all the more enjoyable. It was not long after we launched Haig Club, a single grain I'm associated with. I was up in Scotland with

my family and a few friends—just seven of us—in a nice, cozy little room in this lovely whisky bar. I was in a beautiful place with people that I loved, having a whisky I enjoy so much.

I had been so focussed over those two decades, I woke up all of a sudden and thought, *OK, what do I get to do now? I actually do get to go out to dinner and have a glass of wine or a glass of whisky?*

That's not to say I'm sitting in a rocking chair. Last year I took a motorbike trip through the Amazon, and I'm working on setting up an MLS (Miami MLS Football Team) expansion club in Miami. But it's so nice to have some time to relax and enjoy life with family and friends.

—AS TOLD TO OLIVER JONES

GOURMET ON THE GO!

We scoured the country for the trendiest food trucks around. Here are the winners serving up some really good nosh.

by MEHER BAJWA



SUPERSUCKER

FIND IT IN: New Delhi. Follow [facebook.com/saladtruck](https://www.facebook.com/saladtruck) for directions.

WHY: Serves kick-ass Indian-style Tex-Mex and high-end street food faves.

TRY: Keema Pao, Paneer Tikka Masala Sexy Fries, Chicken Kebab Burrito and Caesar Salad with a Toasted Bun.



THE SPITFIRE BBQ TRUCK

FIND IT IN: Bangalore. Follow [facebook.com/thespitfirebbqtruck](https://www.facebook.com/thespitfirebbqtruck) for directions.

WHY: For the best dude food, BBQ-style.

TRY: The BBQ Smoked Chicken & Cheese Steak Burger and the BBQ Buffalo Wings.



EAT N' RUN

FIND IT IN: Empire Mills, Lower Parel, Mumbai.

WHY: Quick and home-cooked good.

TRY: Chicken Dimsum and the Junglee Sandwich.



KOBRI

FIND IT IN: Gurgaon. Follow [flavourlabs.in](https://www.flavourlabs.in) for directions.

WHY: Innovative South Indian fare.

TRY: The Dosa Wraps, Idli Sandwiches and Deep Fried Oreos for dessert.





FRUGURPOP

FIND IT IN: Sector 57, Gurgaon.

WHY: A new-age, all-natural gourmet paletaz (Mexican popsicle) fare.

TRY: Kiwi Strawberry Lemonade, Peach Plum Cranberry and Banana Date Nutella Pistachio.



THE S.W.A.T FOOD TRUCK

FIND IT IN: Bangalore. Follow facebook.com/theSWATfoodtruck for directions.

WHY: These guys have mastered the art of authentic curbside American gourmet.

TRY: The Sloppy Joe Burger, BBQ Ribs and Chops, and the Mac & Cheese Burger.



DE3

FIND IT IN: Bangalore. Follow facebook.com/de3thefoodtruck for directions.

WHY: Offering a host of well-prepared, pocket-friendly dinner options, De3 was one of the first food trucks in India and is still going strong.

TRY: Classic Cheeseburger, speciality Alfredo Pasta and Cheese & Mayo Hotdog.



THE LALIT FOOD TRUCK COMPANY

FIND IT IN: Connaught Place, New Delhi

WHY: The capital's first food truck serves up a delectable all-star menu inspired by Latin American and Mexican food.

TRY: Crispy Tacos, Churros, Hand-cut Fries and Falafel.



FUEL UP

FIND IT IN: Bangalore. Follow facebook.com/fuelupfuelup for directions.

WHY: They'll make you come back for more Mexican grub each time—great customer satisfaction (and food)!

TRY: Chicken Quesadilla, Garlic Butter Prawns, Nachos and Opera Cake.



MODUS

THE STYLISH MAN



1 Reebok ₹10,999

2 Diesel ₹19,990

3 Nike ₹7,995

4 K Swiss at koovs.com ₹3,495

5 Puma ₹2,999

6 Kenneth Cole ₹7,990

7 Gucci (p.o.r.)

8 Salvatore Ferragamo (p.o.r.)

PROP STYLING: COOKIE SINGH

WHITE OUT

Blanched sneaks have fast become a trending staple. Give your old tennis runners a miss and opt for one of these hot-right-now kicks. All-round attention guaranteed.



FINISHING TOUCHES

Clothes may make the man, but the right accessories make the point.

STYLING: SETH HOWARD; PROP STYLING BY JOCELYNE BEAUDOIN FOR ART DEPARTMENT;
TIGER EYE BOX BY CREEL & GOW; OLD-FASHIONED GLASS BY WILLIAMS-SONOMA



① Day-Date II in gold by Rolex (₹24,00,000); rolex.com.

② Blue fossilised woolly-mammoth-tooth money clip by Monique Péan (₹8,00,000); moniquepean.com.

③ Altiplano cuff links in 18kt rose gold by Piaget (₹3,00,000); piaget.com.

④ Ligne 2 Meteorite lighter by S.T. Dupont (₹1,13,000); st-dupont.com.

⑤ Cole aviators in rose gold by Tom Ford (₹24,200); tomford.com.

⑥ Frontier ring with tiger eye by David Yurman (₹50,000); davidyurman.com.

⑦ Serving tray by Bottega Veneta (p.o.r.); bottegaveneta.com

1

2

3

4

5

SWEAT-PROOF

With the monsoon in full swing, humidity is a major buzzkill. Keep cool 24/7 with these super strong, fresh roll-ons.

- 1. Speed Stick in Avalanche ₹375
- 2. Right Guard ₹375
- 3. Adidas Intense Touch ₹350
- 4. L'Oréal Men's Expert Fresh Extreme ₹425
- 5. Old Spice Fresh ₹375

MANE MEN

Those Chris Hemsworth locks aren't going to tend to themselves. Try these babies for extra shine and control.

1. Toni & Guy Creative Extreme Hold Hairspray ₹450
2. Brocato Actives Restorative Hair Infusion ₹875
3. The Body Shop Beeswax Texturising Wax ₹650
4. Rusk Texture Dry Finishing Spray ₹975
5. Kevin.Murphy Anti.Gravity Oil Free Volumiser ₹2,975
6. L'Oréal Studio Line Fix and Style Gel ₹465
7. BBlunt Spotlight Hair Polish ₹550
8. Urban Shore Gentlemen's Tonic Sculpt ₹2,000
9. L'Occitane Control Styling Prep-Cream ₹990

FIGHT POLLUTION 24X7



It's a fact that we live in one of the most polluted countries in the world.

So what can we do to change this, to protect ourselves and the environment for the future? A change in lifestyle choices, for starters. Give your car and its giant carbon footprint a rest on two days of the week. Replace road trips with cycling tours, or just head out on your own for a solo workout. You'll be left feeling recharged, becoming healthier and really contributing to lowering global pollution levels. The second part involves taking care of yourself. That's why we like the new Pond's Men Pollution Out Deep Clean Face Wash. It's a great way to recharge yourself as it removes micro particles from deep inside, thoroughly cleaning your face and leaving it bright and energised. It contains activated carbon which acts like a magnet to suck out deep seated pollution particles, dirt and dust. Its coffee bean icy scrub exfoliates dead skin cells and the brightening foam recharges dull skin.

**#getRecharged
#getPollutionOut**



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FOR BRIGHT+ENERGIZED SKIN



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YouTube

/PondsMenIndia

AN ANTI-POLLUTION BREAKTHROUGH FROM THE POND'S INSTITUTE

**1 THE BODY SHOP MACA ROOT
FACE PROTECTOR (SPF 15)**

Packed with Peruvian maca root, it doubles as a moisturiser and sunscreen to hydrate and protect your skin, giving it a brighter appearance. ₹1,395.

**2 ORIFLAME SUN ZONE UV
PROTECTOR (SPF 50)**

It's effective with protection for your face and other exposed skin. We prefer it for sun-sensitive skin. It's fast absorbing, water-resistant and contains several moisturising actives. ₹799.

**3 BOOTS SOLTAN
MOISTURISING SUNCARE
SPRAY (SPF 50)**

It's an easily absorbed spray that also

contains an insect repellent. Reduces dryness and prevents peeling as it has a patented antioxidant complex that protects against long term skin damage. A bonus: It won't block your pores! ₹950.

**4 NIVEA SUN MOISTURISER
(SPF 30)**

This one acts instantly upon application. The added benefits: It prevents wrinkles, sunburn, premature ageing and it helps boost collagen production. ₹200.

**5 MENSCE
ANDROCEUTICALS TIO2
SUNBLOCK (SPF 30)**

This is one serious power formula! It's made with titanium dioxide for all-round UV protection. We like that it doesn't

leave behind any visible residue or film on the skin. It's quite light and gets absorbed almost instantly. ₹3,400.

**6 CLARINS UV PLUS
SUNSCREEN (SPF 50)**

It provides broad-spectrum sun protection and is packed with Clarins' exclusive Anti-Pollution Complex that forms an all-day, oil-free skin shield. Say hello to younger looking skin. ₹2,750.

**7 SHISEIDO MULTI-DEFENSE UV
PROTECTOR (SPF 50)**

This one has been developed with OptiVeil-UV tech that basically gives you extra protection from UVA/UVB rays and even prevents DNA damage. It's pretty next-gen. ₹2,100.



SUN SCIENCE

When you haven't got the time or inclination to follow a three-step skin-saving process, just slather on these dude-friendly sunscreens and you're good to go!

by MEHER BAJWA



SWEAT IN STYLE

maverickindia.net



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AGENDA

MAN WITH A PLAN

The winding route downhill, while it looks like an art lover's delight, but cuts through the most inhospitable terrain.

An aerial photograph of a deep, arid canyon. A river with turquoise water flows through the bottom of the canyon. A bridge with a red metal structure spans a part of the river. The canyon walls are steep and show signs of erosion, with some sparse vegetation. The overall tone is dry and rugged.

THE BICYCLE DIARIES

A CITY DWELLER FINDS
HIS SOUL IN THE ARID
STARKNESS OF SPITI, ITS
ELEMENTAL VILLAGE LIFE
AND THE GLISTENING SPITI
RIVER SNAKING DOWN.

by KARANBIR SINGH BEDI

AFTER EXPERIENCING LIVING WITH 25 MILLION PEOPLE in Mumbai where my career, social life and love life all unfolded within five square kilometres, I yearned for something at the opposite end of the spectrum and I found it in the Spiti valley. I was in search of a place I was far removed from my job, and in Spiti I didn't have to go to a park to see nature. Rudyard Kipling called Spiti "a world within a world." Having hitchhiked through South America and cycled through East Africa in the past, this was one trip I knew I wouldn't regret.

Mountain biking may not be an easy feat, but it's one that gives you a rush like no other sport. Lowering is a rock climbing technique to descend. If the belayer at the bottom gives you the wrong instructions, you're basically screwed, with nowhere to go. In mountain biking, you are your own belayer and you are more often than not responsible for your own fall. The rider marks his own route with his eyes, guides his bike with his knees and shoulders and, if that doesn't work, locks the brakes and hopes for the best. Unlike rock climbing, the mountain biker isn't safely lowered with a secure rope. But if you do reach the bottom, with the bike and yourself in one piece, no one can take away the bragging rights you have earned—specially if you have just mountain biked down from the world's highest village!

For the monks living at Komic Monastery, the road from Komic to Kaza is the only connection between the globe's highest village and the outside world. After braving temperatures of -30° Celsius during winter, the monks, known to practise tantra and armed only with a shovel, start cleaning the road before the government's bulldozers and snowcutters inch their way up to the isolated village. The melting ice mixed with loose mud makes the road down to Spiti valley from Komic an adrenaline junkie's delight.

The descent from Komic is demanding and even the most experienced of downhill mountain bikers needs to remain extremely vigilant. A big part of my mind kept telling me that the risks were just not worth it. There was no chance of rescue and even if I did survive the fall, I would have no source of communication with the outside world. But I knew I was in no ordinary place and the rules required me to look at situations anew, with new eyes. I wanted to be the first person that year to bike down the treacherous trails from Komic into the Spiti valley and, despite the odds, the reward was worth fighting for.

The myth-like status of the road, the ever-present danger, the dizzying elevation and

the beautiful landscape meant that it really was a once-in-a-lifetime experience. I was aware that I couldn't allow testosterone to dictate and exceed riding ability. Downhill mountain biking is an extreme sport like bungee jumping and skydiving. The difference is that there is no expert guide controlling your propulsion and you are completely on your own.

We all have our own mountains to climb, but this one was my mountain to descend. With my legs wedged tight on the pedals, and the surging water threatening to tip the cycle over, I remember thinking that I had bitten off more than I could chew. On a trail no wider than a metre and with speeds touching more than 50 kmph, the moments of stress aren't few and far between. But then sometimes better sense prevails: Keep your knees and shoulders loose, your eyes focussed on the track and maintain a rhythm.

The first section of the road down from Komic, before it is cleaned by a JCB, is the trickiest. No more than a trail, it's here that the first 15 minutes feel like eternity as cold water pierces like needles through the feet. The gushing waters started to push the cycle closer to the edge and I needed to use all my strength to keep it on track in an inch-by-inch tug o' war. The freezing wind had penetrated right through to my bones but my pulse raced and the adrenaline drowned the shivers that racked my body. To muster the courage to keep going down the trail, I had to employ the Jedi mind trick: Look where you want to go.

Speed is critical to safety in downhill mountain biking, but that doesn't mean you can afford to take it easy. Small rocks and dips can throw you off the bike, but if you are reasonably quick, your momentum can carry you through some ditches. The rider, though, at all times needs to judge the difficulties.

As the trail became wider and merged with the road, I went around the first hairpin, only to look back to see a lava stream-like flow of earth and stone coming

Around 2,500 years ago Spiti was inhabited by nomads, who lived in caves and were a feisty lot. The nomads gradually converted to Bonpo which was the religion predating Buddhism.





DOWNHILL MOUNTAIN BIKING IS AN EXTREME SPORT LIKE BUNGEE JUMPING AND SKYDIVING. THE DIFFERENCE IS THAT THERE IS NO EXPERT GUIDE CONTROLLING YOUR PROPULSION AND YOU ARE COMPLETELY ON YOUR OWN.



rumbling down the mountain. It was slow, but it was taking everything in its path into the river below. Fifty metres behind me, Mother Nature had taken back what was rightfully hers.

I reached speeds of over 75 kmph on the high-speed sections of the now smooth road, riding past fields of intrigued mountain goats. The last section of the road down from Komic into Kaza overlooks the valley. The giant rock mountains around could not have been carved by any mortal hand, only by the force of wind and water over millennia. In Spiti, you learn that there is more than one path into the future—a path based on the co-evolution between humans and Earth. At first the outsider sees only the hard life, but give yourself time and you'll see the rare purity the people live with. For the adventure traveller, Spiti is virtually a natural theme park, with a seemingly endless array of activities to be enjoyed in the mountains.

It is a place to connect with nature, and here you see that if you let indigenous people live as they have for thousands of years, you have more to learn from them than they from you. This trans-Himalayan backcountry is one of the most stunning and rugged regions on the globe with a well-preserved Buddhist heritage. The villages in the valley typify the myriad aspects of Spitian culture with some ancient monasteries dating back more than 1,000 years.

Such is the energy of the place that you'll feel strangely content. Maybe it is the architectural beauty of the mountains that lord over this high altitude wilderness. It's a place which represents immeasurable freedom under an eternal sky.

Cycling is often the best way to see a place. Things go past you slower and you notice more as a result. You have all the time in the world to listen to the running commentary of your mind. Cycling past the villages, you cannot but notice how Spiti is steeped in spirituality. It is everywhere. In the prayer flags furiously fluttering in the

breeze and in the wrinkles of old monks chanting as they go about their day. And if that doesn't enchant you, Spiti's landscape will. The river braids the valley's vast plains and narrow gorges, glinting like a stained-glass masterpiece, crimson-hued at sunset. As a village approaches, the browns give way to rolling pea fields and apple trees. And not for the first time since I made it my home, Spiti reverberates through me. My muscles relax after a long day of riding, my breath slows down and inside me something unclenches.

I felt true thrill as my bike gathered momentum, whizzing down barren slopes towards Dhankar. It's difficult to imagine anything surviving here, and yet birds hop from rock to rock and lizards scuttle between hiding holes. The stunning scenery and floating clouds in an azure sky add to the out-of-the-world experience as one rides in Spiti. On the cycle one has time to notice the iron-rich mountains, their slopes textured like freshly brushed sand, with patches of red, orange and brown scree looking like ink blots across the spurs. At times, I have to remind myself it's not an art display. Instead, it's some of the most inhospitable mountain terrain in the world.

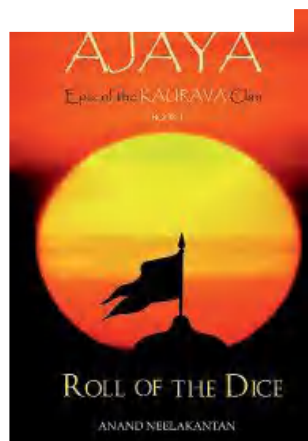
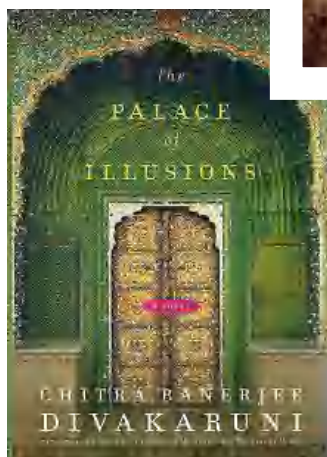
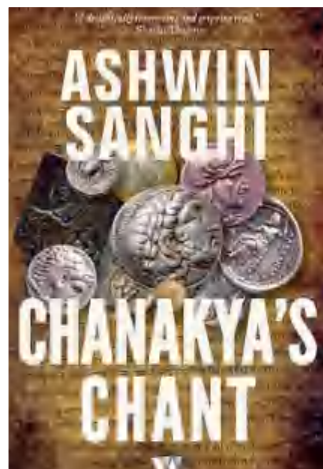
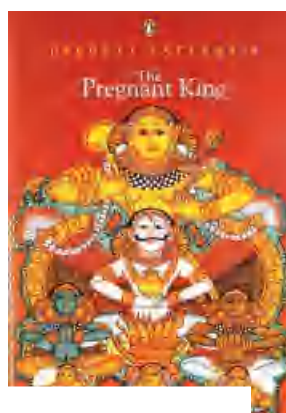
On uphill sections, the air becomes noticeably thinner. Let alone cycling, even drinking or eating is difficult. It seems the only air here is inside my tyres. From my trekking experience, I know that at a time like this a Spiti staple called *tsampa*, a savoury *laddoo* of sorts made with roasted barley flour and water, works better than Red Bull.

The light was fading by the time I got to Tabo. Adding another layer of clothing to my knackered body, I cycled past apricot trees, the local school and a café with a monk eating an apple pie. The monastery in Tabo, built in 996 AD, was closing by the time I got there, but a lama gestured for me to come in anyway. The main temple was shrouded in darkness and a silence so deeply penetrating that I walked on tiptoe. ■



AFTER MEGA SUCCESS WITH *THE SHIVA TRILOGY*, AMISH TRIPATHI IS BACK WITH HIS LATEST—*SCION OF IKSHVAKU*, THE FIRST IN A SERIES ON RAM CHANDRA. AS INDIAN MYTHOLOGICAL FICTION FAST BECOMES A BESTSELLING GENRE, HERE'S THE LIST OF THE VERY BEST FOR YOUR BOOKISH PLEASURE.

by MEHER BAJWA



Scion Of Ikshvaku
by Amish

As usual Tripathi manages to create a glorious parallel universe which stretches into the far reaches of our imagination and learnt mythology with this story based on the life of Ram, an incarnation of Vishnu. It follows Ram's childhood and tutelage while fastidiously describing the politics surrounding his ascension to the throne and subsequent 14-year exile.

The Pregnant King
by Devdutt Pattanaik

Starting from the intriguing title to the unconventional plot, this adaptation of the *Mahabharata* story of King Yuvanashva is a definite page-turner. It deals with various themes like good vs evil, gender roles, societal pressure and much more in a way that makes it relevant even today. Basically, the childless king accidentally drinks a magic potion meant to make his queen pregnant.

Chanakya's Chant
by Ashwin Sanghi

Sanghi doesn't slacken the pace. You're hurtled between past and present at breakneck speed and you don't mind as the story shuffles between 340 BC, when

Chandragupta's brilliant strategist Chanakya succeeds in installing him on the throne, and present day, when Chanakya is reincarnated as a Brahmin teacher in a small town riven with class hatred, corruption and politics.

The Palace Of Illusions
by Chitra Banerjee Divakaruni

One of the few woman authors of mythological fiction, Divakaruni does a spectacular job of retelling the epic *Mahabharata* from Draupadi's point of view. So you get the *Mahabharata* from the perspective of a woman living in a patriarchal world.

Ajaya: Roll Of The Dice
by Anand Neelakantan

Narrating the entire *Mahabharata* from the Kaurava's perspective as they become Neelakantan's protagonists, this retelling builds on an exciting plot with equally interesting subplots. He questions the values of the powerful Pandavas as they believe in a religion based on the class-caste nexus.



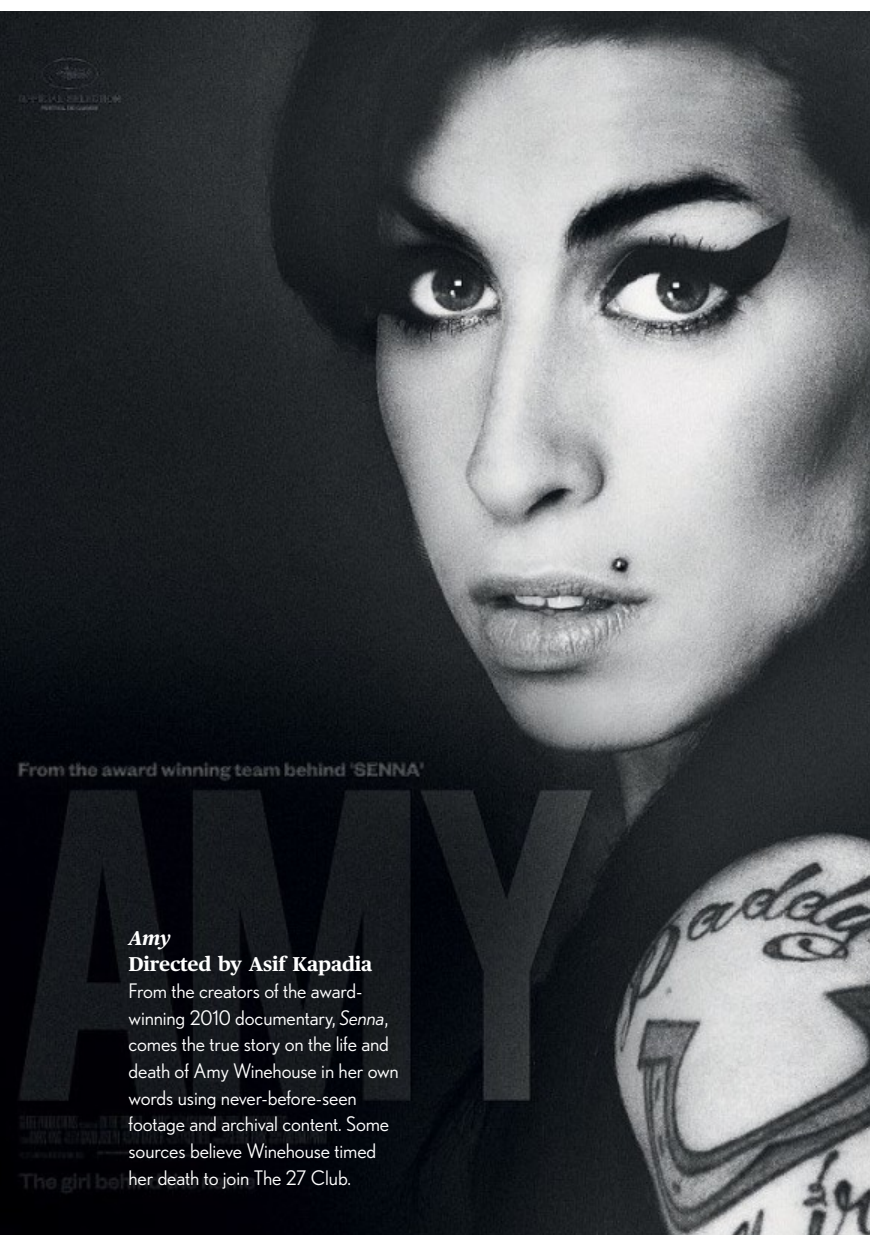
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THE 27 CLUB

The 27 Club conspiracy has been around since the early '70s when Jimi Hendrix, Jim Morrison and Brian Jones all died at the age of 27 in a short span of two years. The next high-profile musician to join the ill-fated club was Kurt Cobain in '94. Amy Winehouse's mysterious death in 2011 all but cemented The 27 Club concept in the public eye. This year's biopic *Amy* gives us a glimpse into the life of the prolific singer. Curious cats and audiophiles should catch it and also track down these documentaries for a revelatory trip down memory lane.

by MEHER BAJWA



Amy

Directed by Asif Kapadia

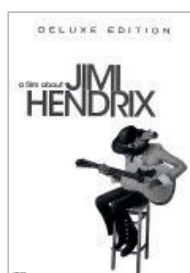
From the creators of the award-winning 2010 documentary, *Senna*, comes the true story on the life and death of Amy Winehouse in her own words using never-before-seen footage and archival content. Some sources believe Winehouse timed her death to join The 27 Club.



Janis: A Film

Directed by Howard Alk

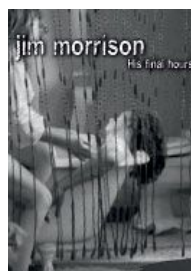
Made with assistance from Janis Joplin's manager Albert Grossman, the film consists mainly of archival footage of the singer: From rehearsals and TV appearances to clips from her live performances and conversations with her sister, Laura, during a school reunion in Texas.



A Film About Jimi Hendrix

Directed by Joe Boyd, Gary Weis and John Head

Made three years after the guitar god's death, this rockumentary features footage from his last concert in the UK and interviews with his contemporaries and friends: Eric Clapton, Pete Townsend, Mick Jagger and Lou Reed.



"Final 24" Jim Morrison

Directed by Chris Bould

This one follows the last 24 hours of the life of one of the world's most famous rock stars. Using archival footage, re-enactments and interviews with his companions, the film gives you details of the last hours of Morrison's life and the events that led to his tragic death.



Cobain: Montage of Heck

Directed by Brett Norgen

It premiered at the Sundance Film Festival this year with widely positive critique for humanising Cobain as opposed to earlier portrayals. It's the only authorised documentary on his early days in Washington, his success and ending with Nirvana. You can't miss this one.



Stoned: The Original

Rolling Stone

Directed by

Stephen Woolley

Riveting and bordering on excessive is *Stoned*, a chronicle of the sordid life and suspicious death of Rolling Stones co-founder Brian Jones. He was found at the bottom of his pool after being fired from the band.

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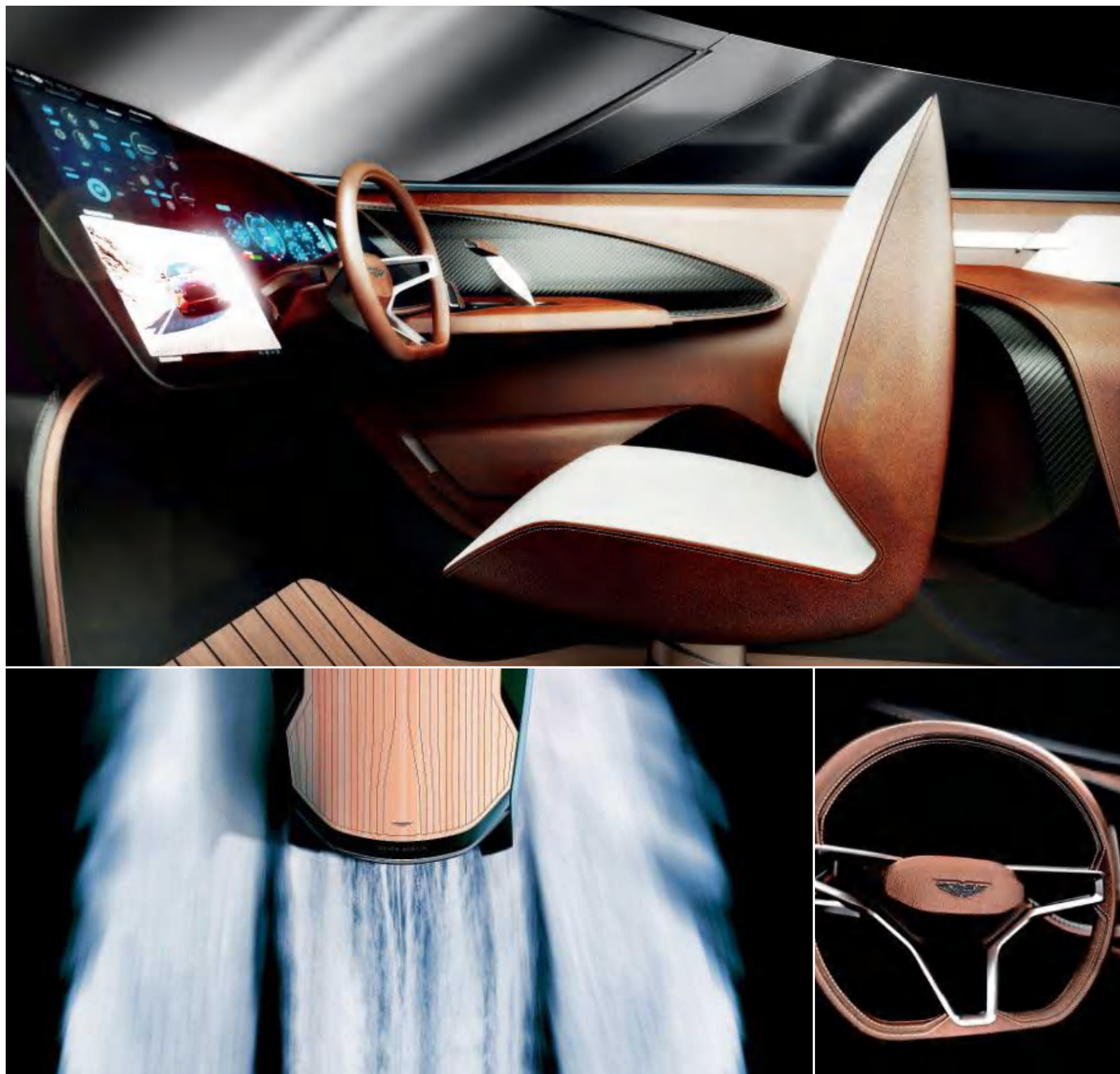


CRUISE CONTROL

Three auto powerhouses joined forces to create and introduce the Aston Martin AM37 Powerboat—a collaboration of epic proportions on what we imagine are the sunny tides of St Tropez.

by MEHER BAJWA





The Aston Martin AM37 is the first powerboat to actually carry the company's name and its iconic allure. A rare crossover that actually shares the automaker's DNA, the 37-foot speeder has a sliding deck that lets you cover the cockpit without stowing things away. It's been presented in two versions—the ultimate sports 'S' version

which throttles up to a max speed of 52 knots, and the gran turismo leisure powerboat version with a max speed of 44 knots. The hull features a high-tech composite of epoxy resin and carbon fibre. Mulder Design, the guys behind the superyachts in Bond movies like *Moonraker* and *Octopussy*, huddled on this project with Quintessence Yachts

to combine the features of a Lexus sports car with a luxury speedboat to create a unique hybrid. It's equipped with interactive voice control, a fully HD-integrated 15-inch touchscreen, entertainment systems, a fridge, air conditioning and an espresso machine, all of which can be started and controlled through a remote.

HOVER OVER HERE!

Lexus is having a *Back To The Future* moment—it's 2015 after all, and we've been looking forward to flying hoverboards and DeLoreans. Trust the Japanese to deliver even if it's just a teaser for now.

by **MEHER BAJWA**

The relentless creative geniuses at Lexus have created an actual working hoverboard—they're calling it Slide. We're talking about the science of magnetic levitation and superconducting magnets. The board itself contains liquid nitrogen-cooled superconducting magnets—all very real technologies in today's world. The company even created a special park made with magnetic strips to facilitate the movement of the hoverboard. What remains to be seen is how fast this state-of-the-art technology is put to commercial use. Till then check out the cool trailer on lexus-int.com.



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MOMENTUM WIRELESS**

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II PARROT ZIK 2.0

These elegantly curved, tech-heavy headphones are loaded with six noise-cancelling microphones, gesture-based controls and an intelligent, app-based interface for finetuning your listening experience. ₹25,400; parrot.com

III POLK HINGE WIRELESS

A punchy, clean sound and a rustic colour scheme inspired by the interiors of classic luxury cars lend these collapsible headphones a timeless, wear-anywhere appeal. ₹12,700; polkaudio.com

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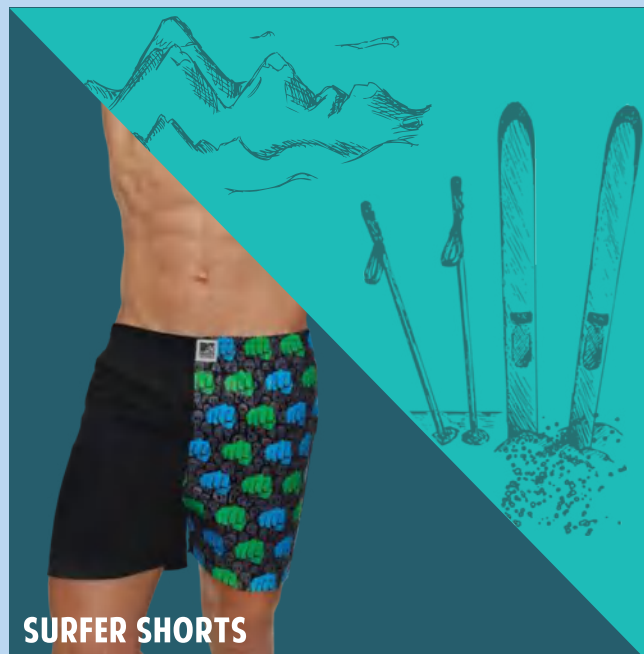
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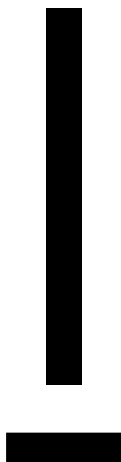
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AFRICAN FARM GIRL
TURNED VICTORIA'S
SECRET SENSATION.
HERE'S HOW
CANDICE SWANEPOEL
GOT HER WINGS.**

by EDITH ZIMMERMAN



Shirt by
Calvin Klein

"IT'S FUNNY TO BASE YOUR WORK ON YOUR APPEARANCE AND SOMETIMES I FEEL GUILTY FOR THAT, YOU KNOW?"



I MET CANDICE SWANEPOEL ON A dreary evening in Manhattan at the downtown studio where she was wrapping up a shoot for a Victoria's Secret catalogue. I watched the last "look," for which she perched on a prop bed in the middle of a concrete studio filled with various fluffy-looking items (furry pillows, pastel ottomans etc.) and modelled an electric-yellow bra-and-panty set. She rolled into dozens of bed-appropriate poses, one after the next, camera flashing. In action, she's extraordinary—professional and focused, all business, killing each shot. A dozen people right out of fashion-shoot central casting, all wearing shades of black or grey, stood by watching every move.

When the shoot ended, Candice changed into civilian clothes (a loose, long-sleeve, white cotton T-shirt, tight blue jeans with gaping holes in the knees, black Nikes) and we chatted for a while on a couch nearby. Later that night she was meeting up with other Angels to watch the annual Victoria's Secret Fashion Show prime time broadcast on CBS: "We all watch it together and scream," she said, conjuring an image out of a million male fantasies. "We eat popcorn and laugh at ourselves."

I wouldn't say she's more beautiful in person than she is in her pictures, but it's a different kind of beautiful—a more natural, warmer, less cartoonish beautiful. She has faint and lovely crinkles in the corners of her eyes when she smiles, which is often. When I told my mom that I'd be interviewing Candice, she e-mailed back: "That supermodel looks warmer than most—she has a great smile." It's true.

When you look at thousands of Candice photos, you see lots of different people in her. She has that chameleon-like quality common to great models. From some angles, she can look like a young Cameron Diaz, from others, Uma Thurman. But after a while, the things that consistently leap out are that friendly-but-dazzling smile and her near-supernatural hip-to-waist ratio. She's the kind of girl I'd probably fantasise about suffocating at a middle school slumber party (just kidding!), although she probably wouldn't have ever been there to begin with—or at least not for long.

After growing up on a beef and dairy farm in the small South African village of Mooi River, she was scouted at age 15 at a flea market, plucked from her all-girl boarding school and within two years was modelling throughout Europe and living in New York. Now even if you don't know the name, you know the face and the body. She's been on tons of magazine covers and starred in campaigns for Oscar de la Renta and Versace. But she's best known as one of the most prolific Victoria's Secret brand ambassadors. She also happens to be the reigning Number One of the *Maxim* US Hot 100 for 2014.

I asked her if she sometimes feels older than her age. (She's 26.)

"Yes!" she said. "I definitely do. In one way I feel much older because I've had to deal with a lot more responsibility and a career and money at an early age. But at the same time, there's still a 15-year-old girl in me, one who doesn't even have a driver's licence." She laughs.

She became an "Angel"—inducted into the elite secret society of VS models, entry requirements unknown, limited to just eight members at a time, thank you very much—in 2010. In 2012, *Forbes* listed her as one of the top-10 earning models on the planet and last year she booked more than \$3 million in modelling fees. Today only three models have more Instagram followers than Candice's 4.7 million (Kendall Jenner, Miranda Kerr and Cara Delevingne). Such numbers represent an evident shift in the way supermodels come to fame/power/glory. Sure, Kate Upton became an overnight sensation via that YouTube video of her dancing the Dougie at a Clippers game, but Candice is building her fan base methodically, one post at a time. *Forbes* called

her "an expert at Instagram selfies." And Upton, whose career trajectory seems to mirror Swanepoel's at times (Candice's fashion-cred breakthrough came with a Steven Meisel Italian *Vogue* cover in February 2011; Kate's followed in November the next year), has a relatively paltry 1.7 million followers. Swanepoel is winning online, hands down.

Sitting with her while everyone else from the shoot filed slowly out (she made kissy sounds and said "Merci!" to the crew members as they left), I asked what it's like to be beautiful for a living.

"It is funny to base your work all on your appearance," she said, "and sometimes I feel guilty for that, you know? But I don't see myself the way other people see me. With the right hair and make-up and people, it all becomes an art project. I look at myself in the third person because that girl in the pictures isn't me: It's a girl I created to cope with the spotlight. I had to get over a lot of shyness to do this job."

And, of course, there are always haters. "It hits so close to home when people reject you," she admits. "When people comment, it's not 'Oh, that magazine was shitty'; it's like 'Oh, your face is shitty.' It's why a lot of girls grow a really thick skin, which I had to. So not much gets to me easily."

On her birthday, she Instagrammed a video of herself wearing a Jamaican-flag T-shirt adorned with a marijuana leaf and Bob Marley caption. She's a reggae fan. She's also a devotee of Burning Man, which she attends with pals, but doesn't "really like to advertise it because then it's not sacred anymore."

I asked her if anything strange had happened to her on the job recently and she laughed. "Earlier today, when the make-up woman was rubbing cream on my bum, she was like, 'What is this job!?' I'm like..." she trails off, implying agreement, amusement, an overall ㄟ(ˋ)ㄟ-ness at the absurdity of the business she's in.

As we packed up to leave, she told me she's planning to market her own line of jeans. Proceeds are set to go to mothers2mothers, a charity aimed at eliminating childhood AIDS. "Hopefully, we make a shitload of money," Candice said, flashing that dazzling smile one last time. ■



Top by
Topshop

A photograph of a person's legs and buttocks in shallow water. The person is lying on their back, with their legs raised and bent at the knees. The water is shallow, reflecting the light. The background is a rocky shore.

**"IN ONE WAY I FEEL
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EARLY AGE."**

STYLING
CAROLINE
CHRISTIANSSON
HAIR
KAYLA MICHELE AT
STREETERS
MAKE-UP
CAROLINA GONZALEZ
AT PHOTO OP
MANAGEMENT INC.
STYLING ASSISTANT
RUFUS KELLMAN





The trap is set: Operation Underground Railroad rented this vacation house in the Dominican Republic for a staged sex party.

THE CHILDREN'S LIBERATION ARMY

A VIGILANTE POSSE OF AMERICAN DADS AND EX-COMMANDOS TRAVELS THE WORLD HELPING PUT CHILD SEX TRAFFICKERS OUT OF BUSINESS..

by NINA BURLEIGH

T

The Colombian pimps could hardly believe their goodluck. Tim, the grinning, beer-soaked American dude in the baseball cap who'd been partying with other gringo buddies around Cartagena for a couple of weeks, was about to cut them in on the biggest deal of their lives. Tim worked advance for a super-rich American businessman who had a taste for underage girls. He wanted to invest millions of dollars to build an island brothel off the coast of Cartagena, and he needed to stock it with children. The pimps were happy to oblige, and after weeks of negotiations, they had arranged to meet the businessman himself—bringing

along a show of good faith: Two motorboats full of underage prospects for him to sample.

Everyone convened at a picnic table on the beach, and Tim made the introductions to the businessman and his associates. Girls, some as young as 12, and a few boys were unloaded from the boats, inspected, and sent to a nearby rented mansion to wait for the Americans.

Before the deal was completed, two boatloads of Colombian agents in blue uniforms pulled up and surrounded the men, throwing them facedown in the sand and cuffing the whole group.

Eventually, the agents separated the American buyers and the Colombian pimps, carting off the nationals for booking. They then quietly released the buyers, whose true goal, as it happened, was not to purchase children for sex at all. The entire transaction was a sting, captured on surveillance video by tiny shirt-button cameras. The Americans would never be seen in that region of Colombia again—at least until the next sting—and in the months to come, the Colombian authorities would take full credit for the bust.

For Tim Ballard, the affable Norte Americano in the baseball cap and Tevas, the sting was just another day at work. The 39-year-old Sunday-school teacher and father of six has spent the past year regularly getting cuffed and thrown on the ground in some of the world's poorest, flyspecked backwaters, his way of helping to end the scourge of child sex trafficking.

The Colombian pimps never knew that the guy with whom they had been negotiating about virgins-for-hire had actually filled his beer bottles with water, after sprinkling the beer all over his clothes to make him smell like a drinker. Ballard's lips have never touched liquor, and he says they never will.

The bust was Ballard's biggest sting so far, one of three simultaneous operations in different parts of the country that liberated 123 kids and took down 15 pimps in all. The cast of characters included prominent Utah businessmen, ex-CIA agents and former Navy SEALs, and the attorney general of Utah, Sean Reyes, playing the wealthy abuser's translator.

"DADDY!" The shrieking joy of a four-year-old greets Tim Ballard when he opens the door to his modest, beige, five-bedroom home in the exurbs to the west of Salt Lake City.

On a recent afternoon, two pre-school towheads perched at the kitchen table, finger painting. Four more extremely photogenic kids, up to age 14, trooped in from the basement, where they were doing homework. Their mother, Katherine Ballard, had just baked bread. The loaves cooled on the spotless counter beneath a plaque that reads,

"Be Grateful Be Smart Be Clean Be True Be Humble Be Prayerful."

The only atypical note was the massive world map, eight by ten feet, on which the kids track their dad's location when he's off on a sting.

As a former CIA agent and then Homeland Security undercover operative and special agent, Ballard spent 11 years investigating child trafficking and pedophile rings in the United States. By December 2013, he was so upset at what he was witnessing, and so frustrated by the restrictions placed on him by the exigencies of government and diplomacy, that he quit altogether and founded his own private, not-for-profit rescue team, which he dubbed Operation Underground Railroad (OUR).

The group has attracted donors from Utah's wealthy business elite, including Heidi Miller (whose family owns the NBA's Utah Jazz). One of Mitt Romney's sons sits on its board of governors. So does kidnap survivor Elizabeth Smart, whose father, Ed, is the organization's director of prevention and rehabilitation.

Many, though not all, of Ballard's colleagues are Mormons. Like him, they stand in a circle, bow their heads, and even fast before each operation. Ballard says some of the most spiritual moments of his life have occurred "while I'm sitting across a table from these bad guys and saying things I would never say, holding a fake beer in my hand and negotiating a sale of children. I know the Lord is with me and my team. [We] feel that light and that spirit in those moments of complete darkness."

Since founding Operation Underground Railroad in January 2014, he has run sting operations in Colombia, the Dominican Republic, Guatemala, Haiti, Nicaragua, and the United States, rescuing 265 children from traffickers, and dismantling several trafficking organizations entirely. Now the group is expanding to Southeast Asia, including Thailand, where sex tourism and organized pedophilia have long thrived.

In addition to the children who have been saved, Ballard believes the real measure of the organization's success is in the deterrent effect. When he returned to Cartagena undercover after the last large operation,

traffickers informed him that they no longer sell children because "these Americans came down two months ago, had a big party, and everyone's scared to sell kids now."

Furthermore, Ballard never takes credit for the arrests—the local police do, which he believes encourages them to redouble their future efforts. And he tries to leave behind expertise and software developed by the U.S. government for tracking pedophiles and trafficking networks.

"The countries don't have these tools, and that's devastating for me," Ballard says. "There is, like, one digital forensic expert per country. But the U.K., Canada, and the U.S. have the tools, and we want to bring the technologies to the foreign partners."

Since he quit his government job in 2013 and moved to Utah, Ballard has operated out of a spartan suite of rooms in a loft office donated to him by a Salt Lake City financial services firm. On a January morning, as L.A. hipsters descended on the town for the Sundance Film Festival, Ballard showed up in a white shirt and black suit. He's trim, from regular CrossFit sessions, and has bright blue eyes that well up as he talks about certain kids he's met. Sitting at the large wooden table where he and his team plan their operations, he explained how he got into the dirty business of battling pedophilia.

A graduate of BYU and a fervent Mormon, Ballard has written a few alternative history

books. *The American Covenant* (2011) argues that America's founding fathers were guided by the Old Testament.

A later title advances a theory—never before espoused by conventional historians—that Abraham Lincoln may have been influenced by the *Book of Mormon*.

Ballard grew up in Southern California, the second of six children (his father was in real estate, and his mother taught piano).

"I always wanted to be a special agent," he says.

"But I never thought about

child crime."

That all changed in the early '00s. Ballard was working for the Department of Homeland Security on the Calexico border when his boss offered him an assignment handling child-sex-trafficking cases. This is the only assignment, Ballard says, that federal agents are allowed to decline, because it can be so traumatic. His boss said

"I KNOW
HOW
CRAPPY
it is to wait
and wait to be
rescued," Elizabeth
Smart tells Maxim.
"It's devastating."

ANATOMY OF A STING

SCENES FROM A RECENT BUST IN PUERTO PLATA, DOMINICAN REPUBLIC.



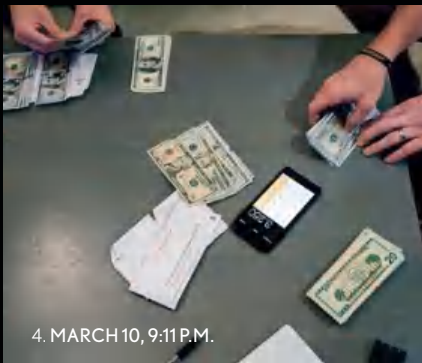
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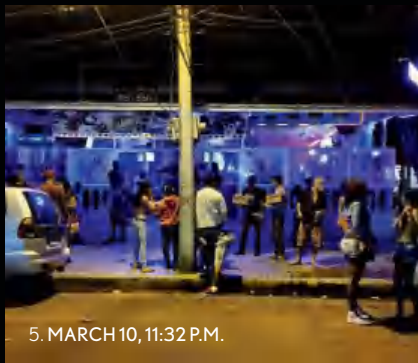
2. MARCH 9, 2:50 P.M.



3. MARCH 10, 7:48 P.M.



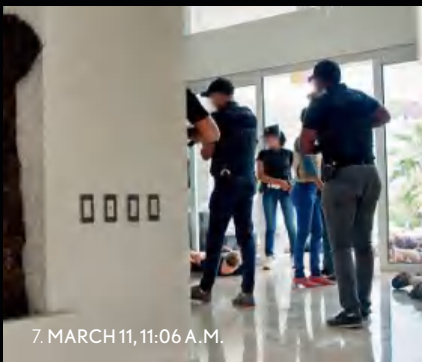
4. MARCH 10, 9:11 P.M.



5. MARCH 10, 11:32 P.M.



6. MARCH 11, 8:38 A.M.



7. MARCH 11, 11:06 A.M.



8. MARCH 11, 12:05 P.M.



9. MARCH 11, 12:10 P.M.

1. From a resort in Puerto Plata, Ballard checks his phone for updates. His two scouts are at bars, meeting with contacts who have promised to provide them with underage girls for a party.

2. Sex workers, many younger than 18, will be picked up here tomorrow for the supposed party. Ballard's team has rented a house for the occasion.

3. Undercover cameras and microphones await

installation in the sting house.

4. Ballard's team counts their money; it's what they'll use to pay the sex traffickers.

5. It's the night before the sting. Meanwhile, sex workers hang out in town, waiting for tourists.

6. In the morning, \$100 bills are laid out on a bed so their serial numbers can be recorded.

7. The sex traffickers have arrived, money has exchanged hands, and the Transnational Criminal

Investigative Unit—a group of local police officers working with the U.S. embassy—rushes in and throws everyone onto the floor.

8. More law enforcement officers arrive.

9. Both the sex traffickers and Ballard's undercover team are led away in handcuffs. Once the criminals are out of sight, Ballard and his team will be set free.

he chose Ballard because he thought his strong religious faith would make him resilient enough to withstand the ugliness.

His instinct was to spurn the offer. Katherine agreed. They had three children then, and neither thought they could stomach the experience.

But by morning, they had changed their minds.

"We decided we needed to do it *because* we have kids," Ballard says. He reeled off the statistics: There are 27 million slaves in the world; 10 million of them are sex slaves, and 2 million of those are children.

"So, those are numbers," he says. "But it's different when you hold one of them in your arms." Ballard's first major case came early in July 2006. A customs official at the Calexico border got a bad feeling about a car driven by a 62-year-old California contractor named Earl Buchanan with a five-year-old boy on his lap.

A search turned up a pedophilic videotape—starring Buchanan himself. "The agent popped in the cassette, and here was the guy, sexually abusing a boy," Ballard says. Ballard was dispatched to interrogate Buchanan and talk to the child.

"We went upstairs, and I met the kid," Ballard recalls, eyes tearing up. "He jumps into my arms, and he's holding onto me tightly—so tight. And he said, in English, 'I don't belong here.' I just started sobbing. I broke down."

From there, Ballard says, "the story gets worse." He eventually learned Buchanan was a wealthy contractor who rented a row of slum houses to Mexican migrants, many illegal, allowing them to live rent-free if they let their children stay with him on weekends. Investigators believe the boy and his sister were among a dozen kids Buchanan was abusing.

After working the case for 48 hours straight, "I come home, walk in the door, and collapse," he recalls. "I sobbed like a baby. I said, 'I cannot do this. This is way too heavy. I have kids this age. I will have nightmares.'"

Ballard stuck with it, though, and wound up working in child trafficking for seven more years. But eventually, he became frustrated by the requirement that every case have a U.S. connection—an American sex buyer.

"IT'S REALLY HARD to find that guy," he says. "The easier way is to find the kids. I would tell my boss, 'Please send me to Colombia and I will find

kids,' but they required an American nexus."

In 2012, he began thinking about founding a non-profit. It wasn't an easy decision, leaving a career with a pension and guaranteed income. "I was in a fetal position every night. It came down to, I believe I will have a meeting with my maker someday. And I don't want to have to say I could have saved some kids and didn't. That meeting would not go over well."

Finally, he gave up his badge—and almost immediately, his project took off. He snared a couple of recruits from the government, including a CIA agent who also specialised in human trafficking while working with the State Department, and a few ex-Navy SEALs. He appeared on Glenn Beck's radio show and walked away with almost a million dollars in donations from Beck's fans. Meanwhile, the appearances caught the eye of Gerald R. Molen, an Academy Award-winning producer of *Schindler's List*, who got behind a project to make a film about Ballard's exploits. The documentary, called *The Abolitionists*, is due out later this year.

Elizabeth Smart signed on and participated in a sting on a pedophile in Southern California. "I know how crappy it is to wait and wait to be rescued," she said in a phone interview with *Maxim*. "It's devastating. Seeing them rescue actual children, not just talk about it, is so exciting. It's an enormous undertaking."

One Utah businessman, who like many of Ballard's colleagues asked not to be named in order to maintain his anonymity for future stings, found himself called in last October to act as a wealthy pedophile in Cartagena. The 42-year-old father of three recalled the experience of coming "face-to-face with some of the most evil people on the planet," as he put it. "Halfway through the meeting, [the main pimp] leans over and says, 'I have a gift for you. This is Lady.'" She was 12. "He started talking about the horrible things I could do to this girl."

As he talked about watching the girl's hand shake, he began to cry. He says his faith kept him from breaking character to comfort her. "This isn't an LDS charity," he emphasised, referring to the Church of Latter-day Saints, "but I believe a higher power is as disgusted as we are that these horrendous people are out there. When I'm 85 years old, I will be able to say I built a billion-dollar company, and I will be able to say I helped rescue 50 kid sex slaves.

Which one do you think matters?"

While civilians sign on as volunteers, Ballard also assembled a team of former law enforcement and military professionals to lead the stings with him. They, too, talk about a higher mission. One afternoon in the conference room of the Salt Lake City office, an ex-Navy SEAL fresh from two tours in Afghanistan and one in Iraq sat across from Ballard, while Dutch Turley, another former SEAL, and an ex-CIA officer were conferenced in from Texas. The four men were going over plans to set up a sting in Central America and to search for remote child-labour camps in a Caribbean nation they asked not to be named.

Ballard held up a white eraser board, on which he scrawled a complicated map and plan of attack. Turley, an Iraq war veteran who is now OUR's VP of rescue operations, arranged for some private helicopters to take the group into remote forested areas, where authorities believe children are housed to work on farms.

The ex-CIA officer admitted that he, too, left the government because he felt limited by regulations. "Governments are like aircraft carriers—not easy to maneuver," he explained. "We're like Jet Skis. We see a problem area, get on a plane, and go. We work with countries that are known for corruption and inefficiency, but we give them this high-quality evidence so they can make ironclad cases. And the locals get to take credit for it."

Even the hardened ex-spook says he needed advance preparation for the emotional aspect of the sting. "They brought in the girls, and the trafficker said, 'This one is 11 and has zero kilometers on her.' She was the age of my oldest daughter, and I just wanted to punch the guy."

The other Navy SEAL also says the stings are both emotional and therapeutic for him. "My last deployment, we lost six guys. I sleep so much better now knowing I am part of something that is morally unambiguous."

Ballard claims the same moral fervor that inspired America's 19th-century abolitionists. "I chose the name Underground Railroad because it harks back to slavery," he says. "When we talk about slavery in the South, we ask, How did it happen when so many knew it was wrong? Well, it was because they didn't look. They didn't want to look. And the same thing is happening now. Human slavery is going on all the time, but we don't want to engage because it is so dark.

"I understand," he adds. "I was like that, too." ■

Nina Burleigh is national politics correspondent for Newsweek and author of *The Fatal Gift of Beauty*.

THE CAST
of characters
included prominent
businessmen,
ex CIA and Navy
SEALs, and Utah's
attorney general.

DIRECTOR'S CUT

WHICH ARE THE FILMS THAT HAVE MOST INSPIRED YOU IN YOUR FILMMAKING JOURNEY? WE POSED THAT QUESTION TO SOME OF INDIA'S TOP DIRECTORS, CUTTING ACROSS GENERATIONS AND LANGUAGES. THEIR ANSWERS ARE IN THIS EXCLUSIVE MAXIM FEATURE.

by ANNA M. M. VETTICAD

FARAH KHAN

“The sad part about watching a movie you truly love is that you can never get back that first time you saw it. If I could, I would return to the age of 12 or 13 when I first saw *Singin' In The Rain* (1952). As a director and choreographer, it has been one of my greatest influences.

I love Gene Kelly. Oh my God, I love him! I've seen most of his musicals, from *Anchors Aweigh* to *The Pirate*, but what stood out for me in *Singin' In The Rain* is that it had a great story. I was also really attracted to the fact that it was a movie on the movie business with a sweet love story at its centre. It showed us how movies were shot in the 1920s, the studio culture and so on.

And oh yes, it had a great vamp (Jean Hagen). I mean, as the heroine, Debbie Reynolds was the girl next door and became America's sweetheart after this film, but the more interesting role was that of the silent movie star with the shrill voice who can't sing.

Gene Kelly, of course, is a great dancer and master choreographer. I prefer him even to Fred Astaire because Kelly is a little more manly, acrobatic and energetic. He would do amazing things and that's why down the decades, the songs of *Singin' In The Rain*, the

dance moves, the gimmicks have been copied worldwide, especially “Make 'em laugh” featuring Donald O'Connor that I think even Kamal Haasan has copied, or the title track from which has come Aamir Khan with an umbrella dancing in the rain.

I'm sure hundreds of scenes from my own films have been inspired by *Singin' In The Rain*. None of this is literally copying because you can't unthinkingly plonk the same thing in an Indian context. You can, however, see the influence, for instance in the scene in *Om Shanti Om* with the song “Main agar kahoon” where Shah Rukh Khan brings Deepika Padukone into an empty studio, or that song in Aishwarya Rai's first movie *Iruvar* where we took the whole Cyd Charisse look with the green dress she wore in *Singin' In The Rain*.

The film's genius lay not just in the physical difficulties and technique involved in Kelly's choreography but also the way it was shot. There's a whole sequence with Charisse where her cloth train is flying 50 feet up to the ceiling. Can you imagine, they did that without the computer graphics and special effects we have at our disposal today? Generations of filmmakers have taken things from that scene, but we've still not managed to do it as well as they did back then.

That again is the feeling I get when I watch Ramesh Sippy's *Sholay* (1975), which is the



(From top) Scenes from the 1952 hit *Singin' In The Rain*. Farah Khan with guest cast Salman Khan, Sanjay Dutt and Saif Ali Khan on the sets of *Om Shanti Om*; Farah with Deepika Padukone and Shah Rukh Khan on set.

Indian film that has inspired me the most. I was watching it last year with my son and marvelling at the way they shot the sequence where bandits rob that train. To have managed that kind of action in the 1970s without the equipment we are all now used to is amazing.

I've watched *Sholay* 40-50 times. The *Sholay* dialogue LP would play non-stop in our house when I was a child, so we knew every line in the film. If I watch it today, I can say every line by every character as if I'm having a karaoke session. It's hard to analyse why every single element fell into place in this film—it has got to be felt. Even things you felt were stretched at that point, such as Soorma Bhopali, seem fine now. You remember every tiny character in the film, even Hari Ram Naai in the jail.

Like numerous other filmmakers, I too have been greatly influenced by *Sholay*. I watched it repeatedly before I made *Main Hoon Na* just to learn how the shots were broken down, to count the number of cuts in a scene, see how it was edited, how sound was used. It's like a refresher course in filmmaking. Nobody has ever made a film better or bigger than that. *Sholay* is literally like a film school."

(Farah Khan is a multiple Filmfare Award-winning choreographer and the director of Hindi blockbusters *Main Hoon Na* & *Om Shanti Om*.)



JAHNU BARUA

“As a filmmaker I try not to be influenced by the works of others. If you get influenced, there is a danger that your own philosophy of filmmaking and your ideology will be disturbed; you may like a filmmaker so much that you may cross over into his arena. I am very conscious of that, but there are great films by great filmmakers who I love and respect that I can see a number of times. I learn from them and transfer the learning into my line of thinking.

I am always interested in the way a great film is crafted. In that sense, *Amadeus* (1984) is a film I show to students wherever I teach cinema. It has a brilliant script that provoked me to embark for the first time upon a study of the way a particular film had been written. So I went into its history and learnt that director Milos Forman got interested in making it after

seeing the play *Amadeus* written by Peter Shaffer. Though Shaffer is credited with the screenplay, Forman was highly involved with it too.

There is so much to learn from this film that it is an institution in itself. Formwise, for instance, it is very unusual. At times it looks like an epic, at times it is two individual stories (of music legend Wolfgang Amadeus Mozart and his contemporary Antonio Salieri). Yet, the juxtaposition of both is done in such a way that at no point do you forget either character.

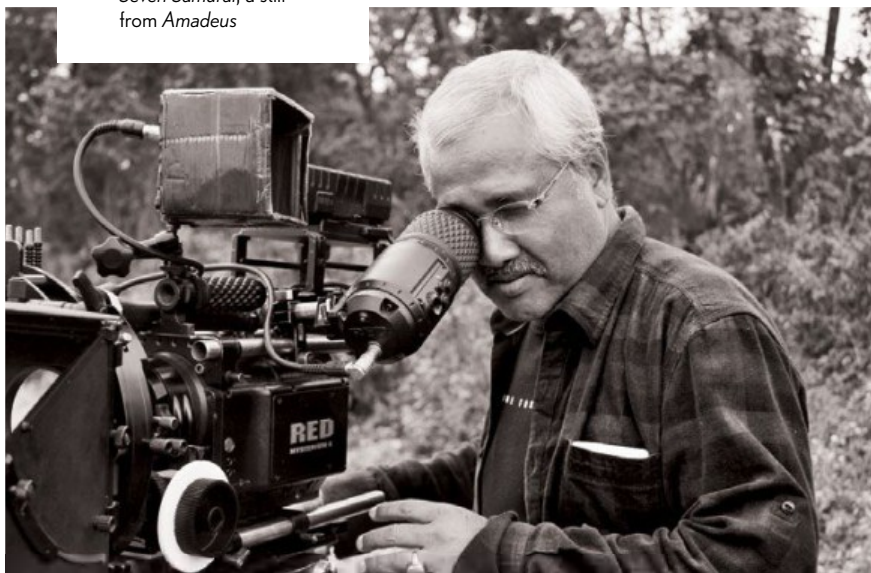
When I first watched *Amadeus*, I was expecting a musical biography. I never expected such a beautiful drama. The film hits the nail on the head right from the start, when Salieri plays several compositions and the priest apologetically admits that he can't recognise any of Salieri's works. When he does recognise a piece, it turns out to be by Mozart, not Salieri. Cinematically that is a great identifying element.

Long before I saw *Amadeus* though, I had begun a study of Akira Kurosawa and Yasujiro Ozu as a student of the Film and Television Institute of India (FTII) in Pune. That was when I discovered Kurosawa's *Seven Samurai* (1954). It is based on traditional Japanese storytelling but was designed and dramatised in such a way as to become totally original as a film, so original that the world started copying it and didn't mind saying, we have copied from *Seven Samurai*.

The film has seven primary characters, though the most important are the two played by Toshiro Mifune and Takashi Shimura. It's rare to find a film with so many characters in which you come away remembering each. Some characters appear only in segments, yet you don't forget them.

Think of the story of a village which is in

(Clockwise from top)
Barua on set; a still from
Seven Samurai; a still
from *Amadeus*



trouble and they're looking for samurai to safeguard them. They find this fellow (Mifune's character Kikuchiyo) who doesn't fit into the rest of the group because each samurai has to be disciplined and organised, but this fellow is the opposite. So initially he's rejected, but Kurosawa goes on to make him the most loveable character, the hero. This is not a straightforward script.

Even the action is so memorable. It's easy to spot the choreographed scenes in today's films, but the action in *Seven Samurai* is absolutely raw.

I've lost count of the number of times I've watched *Seven Samurai* and *Amadeus*. Sometimes when I'm taking a long flight, I carry these two films to watch on my laptop. There's so much to learn from them, not just for myself but also to teach my students."

(Jahnu Barua is a veteran of Assamese cinema. His films have earned multiple National Awards and accolades at international festivals.)

ANJALI MENON

"I was a student at London Film School when I watched *Monsoon Wedding* (2001) at the London Film Festival and, good heavens, I completely fell in love! I loved the ensemble idea, the notion of multiple worlds colliding and the energy thus created when family and friends from across the globe gather for a wedding.

I ended up making it the topic of my film school dissertation. The cherry on the cake was that I got to meet Mira (director Mira Nair) at a later film festival I was working with in the city. I told the organisers they did not have to pay me anything; my only request was to be introduced to Mira.

Every film has a certain syntax, a certain language which through cinematography, art direction, music and so on conveys the theme. *Monsoon Wedding* is wonderful because all those creative decisions blended perfectly to

create that thrilling, confusing multi-layered world. I loved that canvas and what Mira did through it in a very unapologetic, colourful, Indian way.

Each tiny thing in the film has so much meaning. For instance, Naseeruddin Shah's question to his son: "*Tu khansaama banega* (will you become a cook)?" For me, somewhere *Ustad Hotel* started there. That single dialogue gives you so much insight into a certain social set, a certain prejudice, a certain manner in which one would like to see one's own.

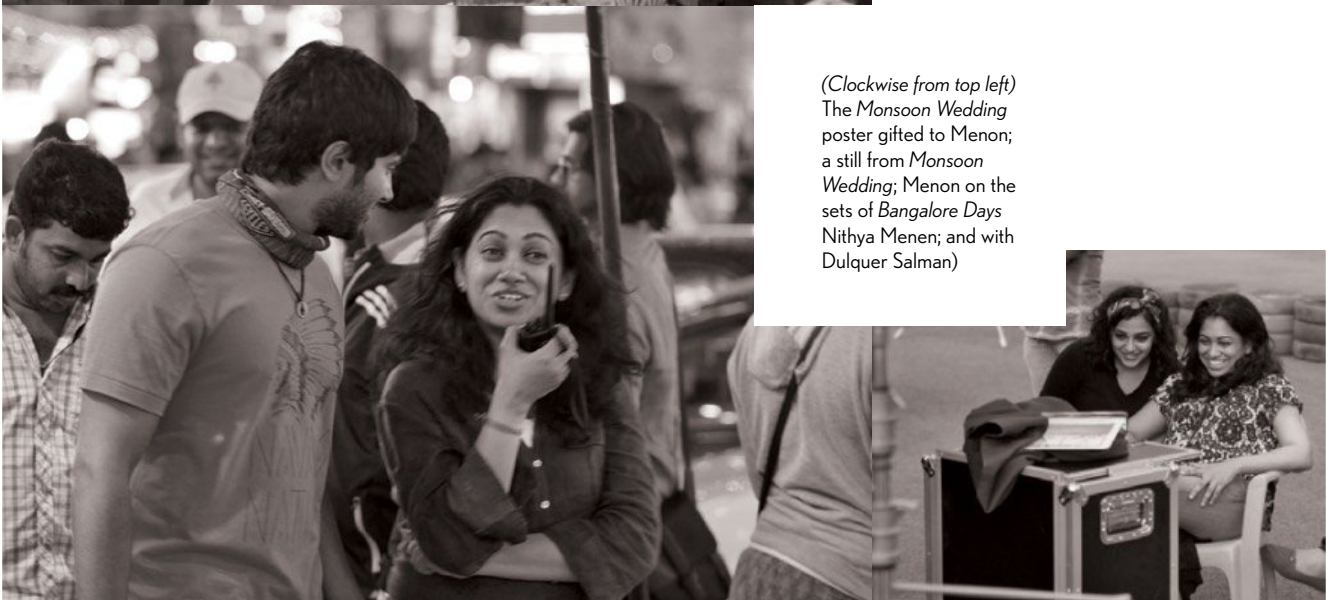
That is what is wonderful about this film, that every little thing has so much depth. For instance, Declan Quinn's photography is so understated that you barely notice it. When the film was released many people actually said, "What's the big deal? This is a home video." That is the finesse of the filmmaker, that you actually felt you were watching a home video.

I think the synergy between Sabrina Dhawan's splendid screenplay and Mira's background was crucial. Sabrina had written of a cultural milieu Mira was familiar with, so she obviously drew from there to give us such a real portrayal.

This is a fun film, but it also deals with serious issues such as paedophilia and class differences. I remember Mira saying that for the distribution, people had told her in India to cut out the end because they felt it was destroying a fun-filled film. She rejected the suggestion saying, "Nothing doing. That's the film I want to make and that's what it will be." The adoration she got was her reward for listening to her gut. The lesson there for youngsters is that a filmmaker's instinct can actually tell us much more than those with so-called knowledge of how the market works.



*(Clockwise from top left)
The Monsoon Wedding poster gifted to Menon;
a still from Monsoon Wedding;
Menon on the sets of Bangalore Days
Nithya Menen; and with
Dulquer Salman)*



I also remember being inspired by the level of detail. There is a scene where they're all sitting around the table and these crisscross conversations happen like they do in all families—you know, it's a handheld camera and it literally walks around, but if you look at the art direction there is not a single thing that shouldn't be in that kind of a house. It looks like a lived-in place.

When I say I was inspired, I mean some of it was at a conscious level and some at a sub-conscious level. For instance, I recall insisting on a top shot of the three cousins sleeping in bed in *Bangalore Days*. Now that I look back, maybe the thought came to me from a *Monsoon Wedding* poster with a top shot of the three girls—Shefali Chhaya, Vasundhara Das and Neha Dubey—lying on a bed. Posters of *Monsoon Wedding* have been hanging on my wall for years. In fact, my housemates in London gifted me one on my graduation because I had taken all of them to watch it and they knew it was my dream film, the kind I wanted to make.

Back when I interviewed Mira as a student, I had asked her if *Monsoon Wedding* was inspired by Robert Altman's *A Wedding* because there was so much talk about it at the time. She simply said she hadn't seen it, and that was that. Today if I meet her I will not ask that question because I so understand that this would be her take. Altman has a dry sense of humour and he's very much a fly on the wall whereas the feelings are far more overpowering and overflowing in *Monsoon Wedding*. If Altman is a handshake, *Monsoon Wedding* is a big hug."

(Malayalam writer-director Anjali Menon won the National Award for Best Dialogues for Usthad Hotel. She has written and directed the highly-feted films *Manjadikuru* and *Bangalore Days*.)



VIKAS BAHL

"Rakeysh Omprakash Mehra's *Rang De Basanti* (2006) is perhaps the movie that made me fully understand the power of this medium. The experience of watching it was overwhelming. I was working with television at the time, but I knew immediately that I wanted to make movies.

In that scene where the friends are all standing on the jeep and saluting India Gate, I had to get up from my seat and I wanted to hug everyone on screen. The way it's shot,

A.R. Rahman's music, the lyrics, the way it was told, it was magical.

The film emotionally charges you. It made me realise you can actually make people feel for what you're trying to say in a movie. The intertwining of the contemporary story with the stories of Azad, Bhagat Singh, Rajguru, Ashfaqullah Khan and Bismil, what was happening at India Gate with Jallianwala Bagh was just gorgeous, to say that the British Raj is gone but nothing's changed in the country, that we still need a revolution.

I usually cry in happy moments in films, but when Waheeda Rahman's character



(Clockwise from left) Shahid Kapoor, Alia Bhatt and Bahl on the sets of their upcoming film *Shandaar*; Anupam Kher and Ranvir Shorey in the 2006 sleeper hit *Khosla Ka Ghosla*; a still from *Swades*; Bahl and Kangna Ranaut on the sets of *Queen*



receives her son's coffin and she goes weak in the knees, I wept. I thought to myself: How many times must this be happening and we're not even aware of it? Or even the moment where Aamir Khan just walks in with a coffee cup at the radio station and they're talking about how this will be their last few hours or even minutes together.

For me it was a film about how you could look at life beyond your personal goals, that there is something bigger than your own achievement and ambitions. In some small little way, when I made *Chillar Party*, that is what I was thinking about because these children were looking beyond themselves to start a movement to save that streetdog.

Queen, of course, is vastly different from *Chillar Party*, but I think somewhere I love films which make you find yourself or something inside you which you did not know existed. And the way that boy played by Siddharth found himself in *Rang De Basanti* is truly beautiful.

Khosla Ka Ghosla!—the other film that has greatly inspired me—was released in the same year. It appealed to me in a different way. You see, I too am from a middle-class family in Delhi and we actually faced a situation where some people were living in our house and we were trying to get them out for 20 years; finally we had to pay them to get them out. I come from the world of *Khosla Ka Ghosla*!, so I was surprised at the extent of detailing which I thought had not existed in Hindi

cinema for years.

Dibakar (director Dibakar Banerjee) had got everything down to the last T. Whether it was the hairstyles or the father eating pizza and wanting a little *achaar* or the Rooh Afza bottle on the table, every small thing was thought through.

I'm a superficial film viewer, I watch films like any other viewer would. The experience of watching this film told me though that people will notice detailing if you have it in your film. Detailing in a film can surprise you. If it's not there you might not even know, but if it's there it will definitely get noticed.

If you would allow me a third film, then I would love to name Ashutosh Gowariker's *Swades* (2004) starring Shah Rukh. The theme greatly resonated with me because I remember my schoolteacher saying that the biggest problem with our country is that we export our best resources, our students, free of cost to the world.

I was so moved that SRK's character came back to India. I remember I walked out of the theatre, sat on the pavement and cried. To feel the point *Swades* was making so deeply that you can break down 10 minutes after it's over, shows that there is truly something big about the movie."

(Vikas Bahl is the former head of UTV Spotboy. Just two films old as a Hindi director, he has already won three National Awards and a Filmfare Award.)

SRIRAM RAGHAVAN

"There's something spiritual about *Shawshank Redemption* (1994). I've watched it innumerable times, read the script, read the Stephen King short story on which it is based, and whenever I watch it I get something fresh from it. It's not a crime film, yet it's about crime. It's not a typical prisoners and jail kind of film. For me what this film is about is that in the most adverse circumstances, a person can be alive. It's about hope.

The film didn't do well at the box office when it was released, but it has had a huge shelf life. That tells you that not every film is about weekend collections. There's a terrific quote by Quentin Tarantino in this context, which is really important for our industry right now. He says: The first three days are the least important time in a film's existence. Frank Darabont's *Shawshank* is a great example of a film that didn't do well upon release but has stayed with people for years.

I clearly remember every single scene in this film. My favourite is the one where Andy (Tim Robbins) finds a worm in his food in jail and an old man asks if he's going to eat it. From the question I assumed that the old man was willing to eat even worm-infested food but actually he takes that worm and feeds his pet bird. That bird represents freedom, but later when that old man is released he commits suicide because he is unable to adjust to the

(Clockwise from top right) Tim Robbins and Morgan Freeman in *The Shawshank Redemption*; Raghavan on the sets of *Badlapur* with Varun Dhawan.



outside world. His death has huge relevance in that earlier, very simple scene.

The scene in which Red (Morgan Freeman) plays “Marriage of Figaro” for everyone in jail is also terrific. While listening to it, I felt liberated and happy. It does something to you. I felt like I was one of those jail inmates and that there’s something out there. I can’t articulate what I felt while watching that scene and listening to that music, but that I guess is the thing about movies: If it’s all out there and in your face then that means you will like it at that point, but it gets out of your mind too; a scene like this, though, stays.

Perhaps that has helped me with the two films I have directed featuring jail sequences: *Ek Hasina Thi* and *Badlapur*. Whenever I’m doing a jail sequence, so many characters from *Shawshank* are with me, it’s almost like I know them and I’ve spent time in that jail.

I can’t remember another film where each character, major or minor, is so vividly etched in my head. That’s what happens when a film with a great screenplay is terrifically cast, and the film becomes much much more than the sum of its individual parts.

I’ve seen so many Morgan Freeman films after *Shawshank Redemption*; it’s not that he’s got a different look in the film but still Red is an individual we all know. In fact, there are seven-eight Morgan Freemans I know who are just characters from his movies.

Freeman’s voiceover also holds the film in a certain grip. In fact, *Shawshank* is one of the best uses of voiceover in any film.

Someone told me that Kevin Costner, Tom Hanks and Brad Pitt were all offered the role of Andy and that the initial plan was to cast Clint Eastwood, Harrison Ford, Paul Newman or Robert Redford as Red. But *Shawshank*

with them rather than Robbins and Freeman is unimaginable.

That is the best part about great movies—once it’s rightly cast you can’t imagine any other actor playing those roles. The others are all good actors, but I think if this film had been made with Pitt and Eastwood, for instance, I would have expected an *Escape from Alcatraz* or something like that. Eastwood and these other guys are such powerful personalities that I would not have been able to perhaps believe them as people who are in jail and are not doing anything proactive about it. Freeman makes Red a real person. He and Robbins made the film so real.”

(Sriram Raghavan is the critically acclaimed writer-director of the Hindi films *Ek Hasina Thi*, *Johnny Gaddaar* and 2015’s hit *Varun Dhawan-Nawazuddin Siddiqui-starrer Badlapur*.) ■



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50

YEARS AFTER THE MUSTANG CAME ROARING OFF DETROIT'S ASSEMBLY LINES, THE CAR THAT UNHOOKED A MILLION BRA CLASPS IS ONCE AGAIN GUNNING IT. CAN MOTOWN PULL OFF THE SAME TRICK?

by LAWRENCE ULRICH



TRY AND THINK of the greatest car chase in a movie. The list of real contenders isn't a particularly long one. There's *The French Connection*, with Gene Hackman's Popeye Doyle barrelling through Brooklyn in a 1971 Pontiac LeMans. Or Robert De Niro's criminally overlooked *Ronin*, with its set-piece chase scenes starring several tons of European metal. But there's only one chase that really matters: Steve McQueen, playing a cop named Frank Bullitt, driving a Dark Highland Green 1968 Mustang Fastback GT 390 at blistering speeds, with precious little concern for traffic regulations, bashing it over San Francisco's hills and screeching around corners in hot pursuit of a couple of bad guys in a black Dodge Charger.

Hollywood can squeeze out *Fast & Furious* sequels until oil falls to \$20 a barrel, but 1968's *Bullitt* will remain the defining moment for cars in cinema. McQueen is still the spirit animal for Cool American Guys. And the Mustang is the most recognisable automotive silhouette that ever rolled off a Detroit assembly line. It's the original pony car, a totem of manhood, of moustaches and denim jeans. It's the metal embodiment of every teenager cruising every strip in every American town on every Saturday night. It was in a Mustang, back in the day, that every guy fumbled with his girlfriend's bra clasp for the first time. It's that kind of car. As much mythology as mode of transport.

Now the Mustang is marking its 50th

anniversary, and the sixth-gen version has been reborn in a way that its hometown—Detroit, with its crumbling streets, abandoned homes and beleaguered citizenry—has not. The new car isn't just a refresh of the old Mustang. It's a new platform, a new engine, a macho new look that tries just hard enough to impress. It's everything that is right about the car industry today.

Boomers and Jersey boys will recognise the basic shape. But where recent Mustangs have looked like shop-class doodles, the sixth-generation model shows real design chops. This fastback 'Stang is handsome and streamlined. Under that taut skin is a muscled, modernised performer, which comes in a 435-horsepower GT version, as well as a



MCQUEEN IS STILL THE SPIRIT ANIMAL FOR COOL AMERICAN GUYS. AND THE MUSTANG IS THE MOST RECOGNISABLE AUTOMOTIVE SILHOUETTE THAT EVER ROLLED OFF A DETROIT ASSEMBLY LINE.





more modestly priced 3.7-litre V-6. Mustang tradition is further upended with—finally—a genuine independent rear suspension, replacing the troglodyte solid axle. The GT version brings V-8 thunder, starting at ₹21 lakh, though the option-rich specimen reaches ₹29 lakh. That seems a lot for a Mustang GT. Yet, tested against the Chevy Camaro and Dodge Challenger, including track laps on a Michigan road course, the Ford proves more nimble and obliging than its pony-car rivals. With its malt-smooth 5.0-litre V-8, the GT flies to 100 kmph in 4.5 seconds.

The Mustang wasn't always this solid a ride. When Ford missed the mark, it missed by such a wide margin that the car took decades to recover. We don't like to dwell on the flabby '71 Mustang, with leaden performance and a lacklustre 210-horsepower V-8. And forget the terrible Mustang II, a car hated by anyone

who's ever felt any affection for cars. The II was Ford's response to new government efficiency standards and a changing demo (the baby boomers were turning to tiny new imports from Japan, like Honda, Toyota and Datsun). Ford snipped the cojones off the Mustang and instead dropped a new skin onto the notoriously unsafe subcompact Pinto, which had a knack for exploding when hit from behind. Barely there United Automobile Workers (UAW) workers slapped it together using bargain-bin parts on a line that moved too fast. We can laugh now, but the pain was real.

It's been a long climb back for the car, but the Mustang ideal—that '68, seared on our brains—never really faded. The car remained a movie star, with leading roles in *Goldfinger*, *Diamonds Are Forever*, *Gone in 60 Seconds* (the 1974 version), *Bull Durham*, and Eastwood's *True Crime*. The impact of the original car was

so powerful that nothing could dent it.

DETROIT, ON THE OTHER HAND, is a city that knew greatness and pissed it away. In postwar Motor City, life was simple. The rules, forged in steel, never changed. Work hard, pay your (union) dues, and you were set for life. A thriving metropolis of nearly two million blue-collar guys in pompadours toiled round the clock, backed by a sky's-the-limit '60s Motown soundtrack. American cars and their creators were just as upbeat. Unveiled at New York World's Fair in 1964, the Mustang sparked a Beatles-size sensation, selling 22,000 on its opening day, and nearly 5,60,000 in its first full year on the market.

Around the time *Bullitt* hit the theatres, Detroit began to run off the road. After the deadly riots of '67, the city went into a tailspin. The oil crisis made Japanese cars more



and business—this in a post-bankruptcy town that considered hawking the treasures of the Institute of Arts to cover \$18 billion in debts.

The media is fascinated with this ruin porn. As an ex-Detroiter and assembly line worker, I can never decide which angle feels the most hurtful and phony: The barely concealed *schadenfreude*, the Fox News-fuelled insinuation that this Rust Belt city somehow deserves its fate, or the breathless search for a new coffeehouse or hydroponic artichoke farm to prove the city will become the next Brooklyn—hip, safe and gentrified. Neither image is true, but having shrunk in population from 1.85 million in the '50s to less than 700,000 today, Detroit has finally begun razing woebegone houses in earnest, with a plan that looks ahead to green spaces and safe, liveable neighbourhoods.

When *Bullitt* was filmed in 1968, San Francisco didn't realise it was about to embark upon a 10-year nightmare of its own—street riots, the assassinations of Mayor George Moscone and pioneering city supervisor Harvey Milk—or a seemingly never-ending period of blight. Today, San Francisco is the tech epicentre and home to some of the most prized real estate in the world. Detroit has a tougher climb back. A new car won't do much to change that, except to remind us that the city's best days may still lie ahead, if miles down the road. ■

attractive. A boom-and-bust automaking cycle continues to this day, with even the current post-recession upturn masking a distressing reality: After the industry's mass exodus to foreign outposts and non-union Southern states, it will never create enough homegrown factory jobs to rescue Detroit on its own.

Detroit today is a soul-crushing wasteland. Nearly 80,000 houses, 30 percent of the city's total, are beyond repair. More than 1,14,000 parcels are empty. A city task force figures it would take approximately \$420 million (₹2,772 crore) just to tear down every crumbling home



A woman with long dark hair, wearing a white sleeveless dress with a black side slit, stands in a modern, bright bathroom. The bathroom features white tiles, a large mirror, a sink, and a bathtub. The lighting is warm and modern, with a large pendant light hanging from the ceiling.

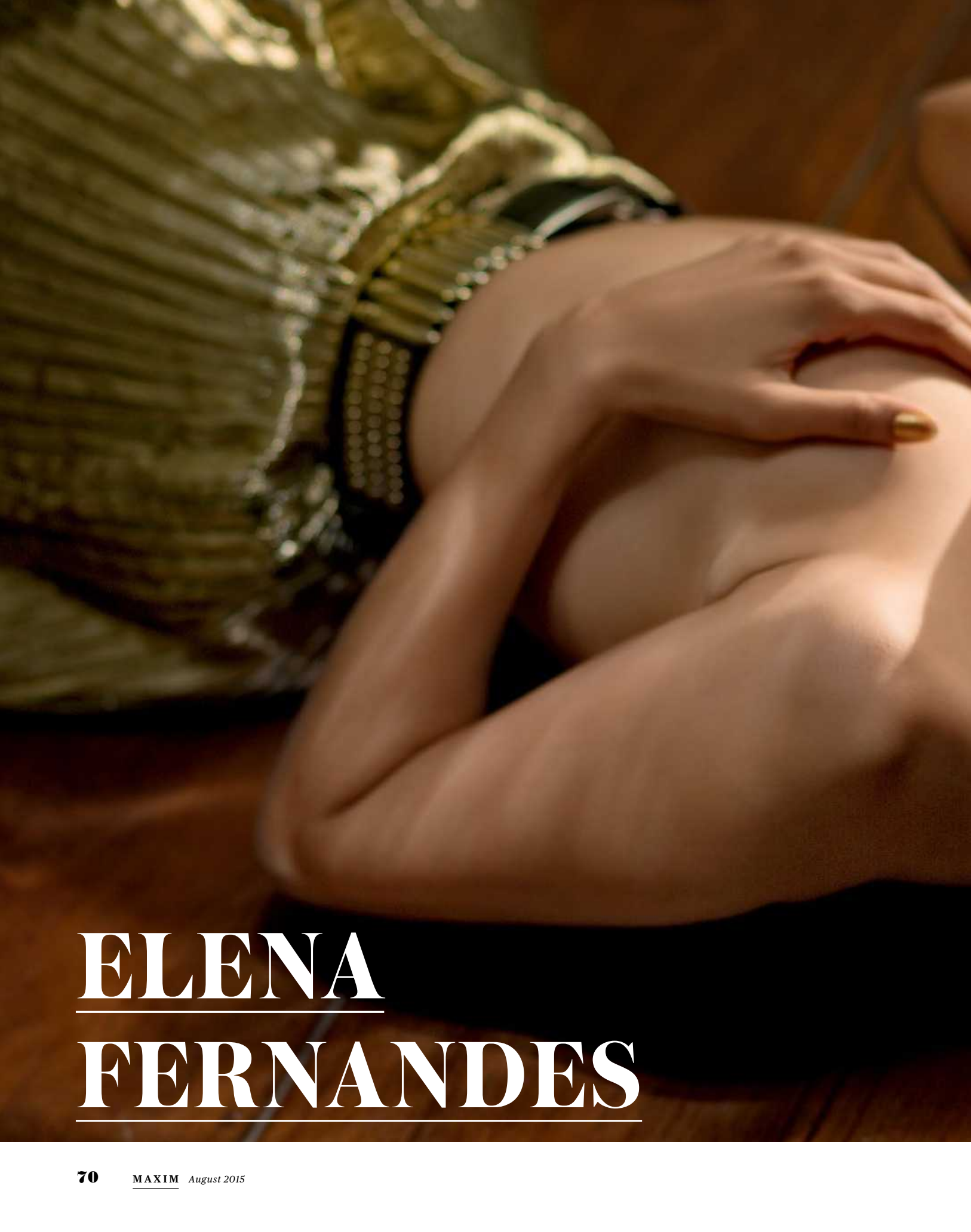
CERA

What does
your bathroom
say about you?

Would it say that you know your whites,
snow whites and pure whites?
And that you have been to a finishing school?
Does it say that you have a
keen sense of aesthetics?
And that no one can rival you in style?

Cera's range of sanitaryware is so stylish that it is bound to get everyone talking about it. But, that's nothing considering how much the sanitaryware itself is going to say about your impeccable style.

CERA reflects my style. *Shruti Kulkarni*



ELENA FERNANDES



THIS SEXY
PERUVIAN
SUPERMODEL
IS POISED FOR
A TAKEOVER.
WE'RE JUST
GOING TO SIT
BACK, RELAX
AND WATCH
IT UNFOLD.

by MEHER BAJWA



THIS PAGE

'Hidden Passion' bra ₹3,025 and Brazilian knickers ₹1,705 set by Clandestine at Intimate Street; hand-embroidered sheer top by Rahul Misra (p.o.r.); disco mirror ball earrings by Isharya ₹7,080; 'Juste en Clou' bracelet by Cartier (p.o.r.); gold bangle by Minerali ₹1,500

OPENING SPREAD

'Disco' skirt by Shift by Nimish Shah ₹6,800; crystal belt by Swapnil Shinde ₹3,500; 'Dance in the Rain' bracelet by Eina Ahluwalia ₹5,200; vintage Yves Saint Laurent earrings by Viange ₹20,000

E

ELENA FERNANDES MIGHT LOOK LIKE A typical model with ridiculously long, toned legs that your S.O. will envy, an exotic look that turns most men into putty and the fact that she was randomly scouted at a magazine party she happened to attend with a friend. But there's really nothing regular about this brazen multicultural girl as she traverses dozens of cities, stars in editorials and walks the runway for big name brands. We'll see her in the Naseeruddin Shah-starrer *Charlie Ke Chakker Mein* later this year. I sit down for a tête-à-tête with the stunner as we wrap up this steamy shoot. She's bright on our radar, and here's why you need to watch this space.

Describe a model's travelling life for us...
Lots of airmiles equals upgrades.

Your father is Goan and your mother is Peruvian. Does that make you a Spanish-Hindi speaking hybrid?

I'm like the Toyota hybrid (*laughs*). My mother taught me Spanish from a young age and French was compulsory at school. Hindi is still work in progress. I love being able to practise daily and working with my teacher to nail it fluently so that I can communicate with everyone.

So, you have a law degree and you're a model. Could that lead to some kind of superhero career soon?

I like the sound of that (*laughs*). To be honest I have huge goals and ambitions that I want to turn into reality. My international managers as well as my Indian managers have a plan in place to turn my dreams into reality. The benefit of my law career is that I can always double check my contracts and understand the lingo!

You live in at least three countries at one time. What's that like?

Most of my time I spend in the U.S., London or India. Last year I spent quite a bit of time in Spain and Paris which was a beautiful cultural experience. I think India shaped my personality the most as it was a big culture shock. But it taught me to be appreciative and value life. In Mumbai, those who do not have much are still so happy and kind, it really touches your heart. Working in New York taught me you have to be a tough cookie and to bring your A-Game all the time. Everyday is a runway moment in New York, even if you are quickly going to your local deli.

What's your favourite part of the job?

I love editorial shoots! With editorial shoots you'll always have that print memory. I love meeting talented individuals from different walks of life. I love my career, maybe not the early call times as much (*giggles*). I am excited to use my experience as a model in the next chapter of my life in terms of Bollywood.

Is it cool if a guy walks up to you at fashion week?

Don't be scared guys, we [models] don't bite! It's best if a guy is just himself. We're human too. And if you could sneak us some fries when our agents aren't looking, then you're our Prince Charming (*laughs*!)

Do you have to workout everyday?

You actually don't have to workout everyday. Healthy living is more of a lifestyle change. I personally love to workout every day as it gives that little bounce to my step. It's also

the one normal thing I can do to keep myself grounded and sane in the ever-changing fashion world. In India, I workout with Harrison of MFT Harrison James who has nicknamed me 'Kill-ena'. He does a lot of Stud training with me using my own body weight. Even though the sessions are fast and furious, the results are instant. Honestly, he's the only trainer who wants me to eat carbs—magic words for everyone! I actually sneaked in a few Pringles earlier, so when my trainers see this interview I'm sure they'll make me do a 1,000 squats!

Were you an athletic girl growing up?

Growing up with four brothers I've always been into sports. I've loved swimming. I find it so relaxing—I think I might have been Little Mermaid in another life. At school, I was captain of the school netball team for five straight years. I wouldn't let anyone take my crown. I do love being lazy though. Watching TV, playing with my pets and not moving all day—days like that are heaven for me.

Do supermodels binge-watch TV too?

Over the break I was obsessed with Netflix. I really got into *American Horror Story*. I love horror and thrillers, so I really enjoyed it. Jessica Lange is an incredible actress. I was also able to catch up on *Homeland* and I ended up just re-watching the whole series. As I'm constantly travelling, I fall behind, so it's always a game of catch-up.

I've been stalking you on Instagram and noticed you love taking selfies. What's the latest selfie trend?

I'm guilty! I mean who doesn't love a selfie? To be honest, I just love showing off the make-up and hair looks, hence the selfies. Sometimes the light is just so good that you can't help yourself. People are really becoming aware of lighting and contrast—it can make a huge difference to the outcome of a photo. A photo taken outside at 2 p.m. in the harsh sun is massively different from one taken just before the sun peaks. You've got to know your lighting, people! ■



THIS PAGE

'Claudia' one-shoulder
bikini by Moeva London
₹15,000; silk shirt by
Rohit Gandhi & Rahul
Khanna ₹15,500;
serpent bracelet by
Bansri at Minerali
₹5,600



“OVER THE BREAK I WAS
OBSESSED WITH NETFLIX. I
REALLY GOT INTO AMERICAN
HORROR STORY. I LOVE
HORROR AND THRILLERS, SO
I REALLY ENJOYED IT.”



THIS PAGE

Tank top by Zara by ₹1,290;
'Naomi' bikini bottoms by
Moeva London ₹14,000;
leather bangles by Rara Avis
₹5,500 each

OPPOSITE PAGE

Brazilian knickers by Parah at
Intimate Street ₹5,940; crepe
crop top by Zara ₹1,990;
necklace by Eina Ahluwalia
₹16,200

STYLING
MANEKA HARISINGHANI
HAIR AND MAKE-UP
TARRYN KELLY FROM
TOABH TALENT
MANAGEMENT
SHOT ON LOCATION AT
WATERSTONES HOTEL,
MUMBAI



ONLINE DATING



THE DISRUPTION OF DATING is officially complete. You can barely land a girl's digits without engaging in the mating ritual known as "swiping right." There are millions of women waiting to be messaged and 2,500 apps, services and sites to find everything—from the earnest (ROMANTIC PARTNER) to the carnal (ONE-NIGHT STAND) to the über-specific (A TOUGH MUDDER FINISHER WHO CAN SPEAK DOTHRAKI). The options are vast, but almost two-thirds of online daters are men. To provide an edge, we sifted through the data to help optimise profiles, outwit the algorithms and get off the app and in front of the right woman as quickly as possible.

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The Only Dating Apps That Matter

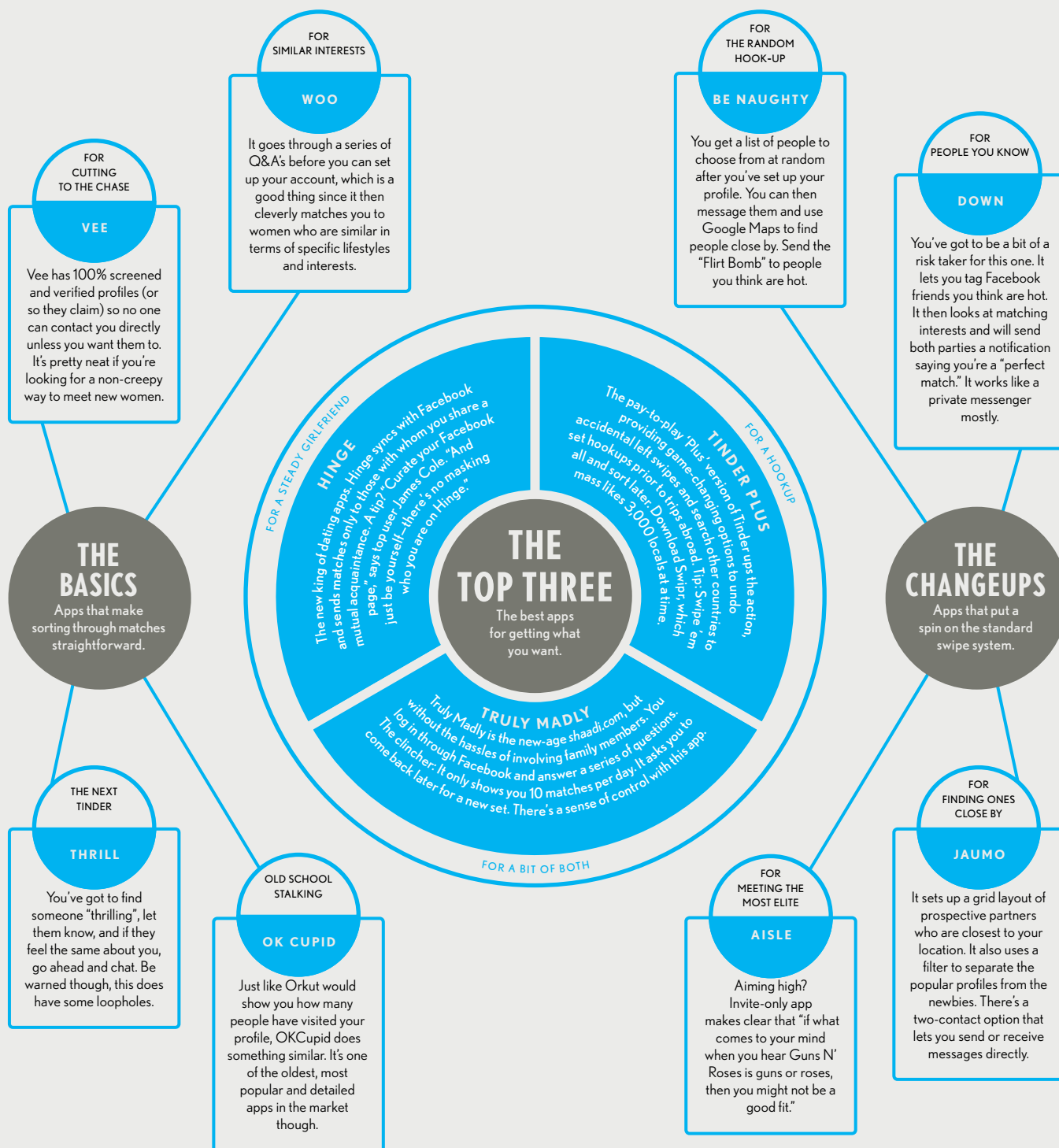
WE SPENT MONTHS RESEARCHING THE LATEST SERVICES. HERE ARE THE 11 YOU NEED.

DON'T BE SHY

The number of people in the U.S. who have tried online dating.

35.07

MILLION



The Art of the Sell

WORDS MATTER FAR LESS THAN PHOTOS THESE DAYS, BUT THE RIGHT ONES STILL SPEAK VOLUMES. HERE, THE PROVEN STATS AND ADVICE TO HELP WITH THE MOST SUCCESSFUL PROFILE.

PANTS ON FIRE

On an average, online daters are two inches shorter and 3 kg heavier than what they state in their profile.



1 KEEP IT BRIEF

On sites that require self-descriptions, the optimal word count is 225. "That's the length that gives you enough space to make a sale for yourself without sounding overbearing," says Scott Valdez, CEO of Virtual Dating Assistants.

2 EASY ON THE ADJECTIVES

"Women connect with words in an emotional way," Valdez says, "but if you don't provide context, you're not going to have much success." In other words: Don't just say you're adventurous; drop in a sentence about that motorcycle trip across Malaysia.

3 PLAY UP YOUR PASSIONS

"Any profile that hints at ambition or passion does markedly better," Valdez notes. "You want to focus on your top qualities and the things that get you most excited." Psyched about mastering that Sabbath riff or grilling the perfect steak? Mention it.

4 INCLUDE A CALL TO ACTION

Like "Message me if you know where to find the best breakfast burrito in the city" or "Hit me up if you know how to rock climb." Studies show that specific requests draw 15 percent more replies.

PLAY MAKERS

It's hard to say exactly what works in a profile, but data proves that cash and commitment are king.

RESPONSE RATE

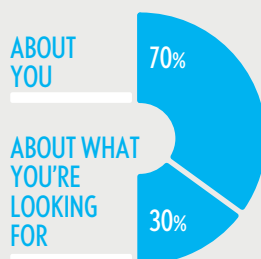
LIST AN INCOME OF SIX FIGURES OR MORE +42%

INDICATE "LOOKING FOR A RELATIONSHIP" +38%

INDICATE "KEEPING THINGS CASUAL" -56%

TALK SMACK ABOUT A PAST RELATIONSHIP -83%

THE RIGHT PROFILE RATIO



RESPONSE RATE

CREATIVE/HEALTHY +33%

READ/SURFING/BOOK/LIFTING WEIGHTS/WRITE/YOGA/RUNNING +21%

PIANO/GUITAR/MUSIC +15%

MOTORCYCLE +7%

CATS -17%

EYES -20%

ALONE -24%

LUV/UR -36%

GOD -40%

WORDS THAT PLAY

The terms in blue attract the most interest when included in profiles. Those in grey are total turnoffs.

THE WRITE STUFF

Whatever you say in your profile, keep in mind that your main goal is to build a narrative around the experiences women might have with you. Say, for instance, you're an aspiring musician. Mention your love of the guitar and the weekend club gig you play. Throw in some info about what you'd like from a potential match as well as a joke or two and you're on your way. Don't overthink—the most effective information is the easiest to process—and just be yourself (the version that uses spell-check, that is).

STEP NO.

3

Show Your Best Self

IN THE ITCHY-FINGERED WORLD OF ONLINE DATING, THE MAIN PROFILE PICTURE IS ONE'S BEST MARKETING TOOL. HERE, HOW TO MAKE SURE YOU'RE CAMERA-READY.

DO

+203% BE A MAN IN FULL

Don't be shy: Users with main profile photos that showed their entire body received 203 percent more messages than their tightly cropped counterparts.

+10% THINK ABOUT INK

Photos that show tats, piercings or other unusual body mods play well, receiving 10 percent more responses than those that don't.

+30% BARE YOUR TEETH

Some argue brooding is best, but a smile draws 30 percent more swipes. It's all in the execution, however. Genuine smiles that crinkle the eyes are most effective.

+18% GROW SOME STUBBLE

It's always time for a five o'clock shadow: Guys with beards and stubbles tend to receive, on an average, 18 percent more responses.

+20% POST LOTS OF PICS

Men who posted four or more photos received 20 percent more positive responses than those who didn't.



KEEP IT FRESH

Switch your main photo every couple of weeks or you'll be more likely to get passed over.



DON'T

BE A HOMEBODY -19%

Profile pictures taken outside earn 19 percent more right swipes. Those taken closer to sunrise and sunset appear to do better too.

POSE WITH FRIENDS -42%

Group pics used for a main shot make it difficult to tell who you are and give the impression you're trying to be attractive by association.

USE THE FLASH -17%

Soft lighting is key: Flash-saturated photos add roughly 10 years to a face and lead to 17 percent fewer messages.

LOOK AT THE CAMERA -14%

Looking away from the lens leads to 14 percent more messages. Just make sure your eyes can still be seen.

ACT LIKE A LUSH -62%

Lose those party pics. Anything that hints at excessive boozing—in your main profile shot or not—results in 62 percent fewer messages.

NOW, ABOUT THOSE OTHER PICTURES...

The rest of the images you post are a visual representation of your personality. But Professor Khalid S. Khan of the London School of Medicine, who reviewed 86 dating studies, also found that three types of additional images work well: One with a female friend who's smiling at you (women find a man more attractive when other women are comfortable in his presence), one where you're in the middle (it increases your importance) and one where you're touching someone's arm (it's a sign of status and ups attractiveness).

ALL STATS COME FROM DATA PROVIDED BY ZOOBK, OKCUPID, HINGE, TINDER, AND OUR OWN INTERNAL SURVEYS.

STEP NO.

4

Take it Offline

SO THERE'S A MATCH. SHE SEEMS ATTRACTIVE AND INTERESTING AND DOESN'T APPEAR TO BE A SEXUALISED SPAMBOT. FOLLOW THESE FOUR STEPS TO GET FROM PHONE TO FACE-TO-FACE.

1 MAKE THE FIRST MOVE QUICKLY

The first message is online dating's do-or-die moment. Why? Women initiate interactions only eight percent of the time. So man up. The key is "to come across as an approachable, normal guy she wouldn't mind having a drink with," advises Talia Goldstein, CEO of matchmaking service Three Day Rule.

2 SHOW SOME EFFORT

The most unappealing chat bubble is the one containing thoughtless openers like "Hi," "Hello, beautiful" or a lame one-liner. A better approach: "Read her profile and establish a commonality," says Goldstein. "Maybe you've travelled to the same country or have a mutual friend. She'll scroll through and read messages that indicate you've read her profile." So call out that stunning photo of Machu Picchu or try out one of our approved openers below.

3 ASK QUESTIONS

She responded? Great. Don't keep her waiting. Unlike standard texting, eagerness plays well in online dating. Ask her where she works or what she did this past weekend—any question that requires more than a yes or no answer. And take the conversation offline after no more than two or three days of exchanges. Say: "I hate chatting on this app—here's my number." She'll likely send hers.

4 TAKE CHARGE

Ask her out within 24 hours or she'll lose interest. The plans don't have to be for tomorrow, but get something on the books for the near future. "Always go to her hood for the first date," Goldstein says. "And give her options: One fancy, one casual. She'll love that you're taking charge." Don't text until the day before. Remind her you exist, but don't be needy. Anticipation is key.

INDULGE IN A LIQUID DIET

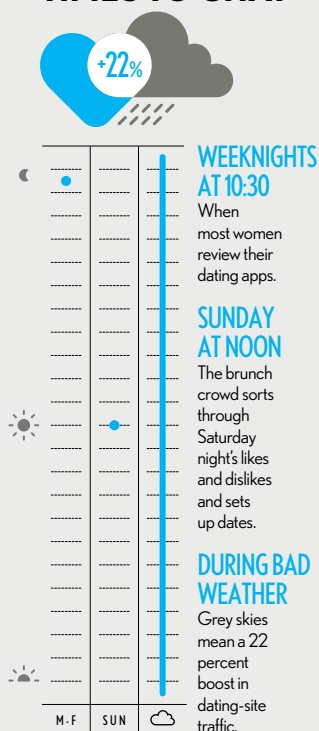
Opt for drinks instead of dinner. Food is too much of a time commitment with a complete stranger. More than half of all daters agree.

59% 

INITIATING FIRST CONTACT

The thing about online dating? The "dating" doesn't start until you're offline. The purpose of the first meeting, then, is to prove you're a guy worth seeing again. An easy way to establish credibility: **Arrive early and secure two stools at the bar.** This allows you to chat with the bartender and when she walks in, she'll realise you're the socially fluent guy with whom she was messaging. **Greet her with a hug or kiss on the cheek and stay at the bar.** Leave some space between your seats, as distance is a power indicator and helps establish intrigue; so does good posture. We're not here to tell you how to have a conversation, but be sure to lock eyes and listen carefully. Experts say **first dates should be limited to two hours.** But play it by the ear. Remember: The goal of the first date is to secure a second.

THE BEST TIMES TO CHAT



GOLDEN OPENERS

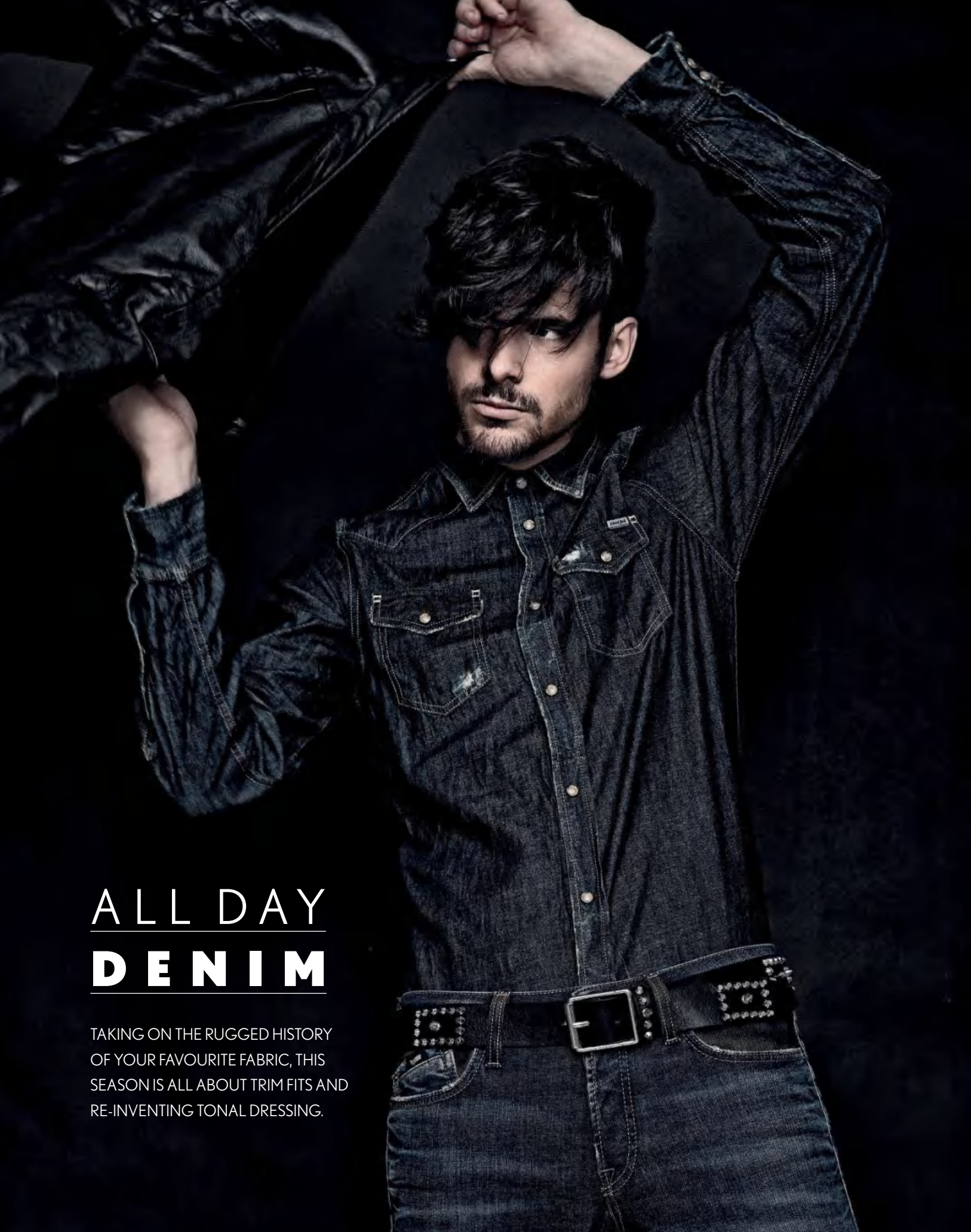
Don't have an icebreaker? Each of the opening lines below gets a response rate of 84 percent or higher.

RESPONSE RATE

DOES THIS MEAN WE'RE EXCLUSIVE? **+88%**

[NAME OF APP] SAYS I'D REGRET NOT TALKING TO YOU. I BELIEVE IT. **+86%**

USING ONLY EMOTICONS, HOW WOULD YOU DESCRIBE YOUR IDEAL SATURDAY NIGHT? **+84%**

A man with dark, wavy hair and a beard is the central figure. He is wearing a dark denim button-down shirt with two chest pockets and a dark denim belt with a large, rectangular silver buckle. He is also wearing dark denim jeans. He is holding a black leather jacket over his shoulders with both hands, his arms raised. The background is a solid dark color, creating a high-contrast, moody atmosphere. The lighting highlights the textures of the denim and leather.

ALL DAY **DENIM**

TAKING ON THE RUGGED HISTORY
OF YOUR FAVOURITE FABRIC, THIS
SEASON IS ALL ABOUT TRIM FITS AND
RE-INVENTING TONAL DRESSING.

THIS PAGE

Shirt by Pepe Jeans
London ₹2,099;
jacket by Marks &
Spencer ₹3,999;
jeans by Peter
England ₹1,799

OPPOSITE PAGE

Leather jacket
₹60,000, denim shirt
₹11,900 and belt
₹6,990, all by Diesel;
jeans by Gas ₹7,990

photographs by **AMIT SHARMA**

August 2015 **MAXIM**

85



THIS PAGE

Shirt ₹11,900 and
jeans ₹16,000 both
by Diesel

OPPOSITE PAGE

Nahuel wears:

Shirt by Jack & Jones
₹2,995; denim chinos by
Gas ₹6,990;
shoes by Woods
₹7,295; watch by
Michael Kors (p.o.r.);
bag by Square Loop
₹15,000; belt by Marks
& Spencer (p.o.r.)

Pablo wears: Shirt by Poe
at koovs.com ₹1,799;
shorts by Only and Sons
at koovs.com ₹2,995;
watch by Diesel (p.o.r.);
shoes by Christian
Louboutin (p.o.r.); bag by
Square Loop ₹12,000





THIS PAGE

Pablo wears:

Shirt by Diesel ₹9,900

jeans by Pepe Jeans

London ₹2,999

Nahuel wears:

Shirt by Diesel ₹9,900

jeans by Pepe Jeans

London ₹2,999

THIS PAGE

Shirt by koovs.com
₹1,495; jacket by Peter
England ₹2,999; jeans
by Pepe Jeans London
₹2,599; watch by
Michael Kors (p.o.r.)





THIS PAGE

Shirt by Diesel ₹9,900;
jacket by Canali
₹1,00,000; jeans by
Gap ₹4,999; pocket
square by Shingora by
Rajesh Pratap Singh
₹4,095; shoes by
Christian Louboutin
₹35,500

OPPOSITE PAGE

Shirt by Diesel ₹9,900;
jeans by Gas (p.o.r.);
glasses by Ray-Ban
₹14,990

STYLING
RINYAOKHAN
JAJO

MODELS
PABLO AND
NAHUEL
(6TH AVENUE)

HAIR AND
MAKE-UP
ANAND KAIRA
& SANTAWANA
VISHWAKARMA

STYLING
ASSISTANT
ALOKA JAJO
LAISHRAM



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TISSOT'S TIMELESS ELEGANCE

The Tissot Vintage Collection has caught our watch fancy this month.

Tissot is a leader in the creation of 18-carat gold watches. The Tissot Vintage Collection, made up of luxurious gold watches that come with beautifully designed antique detailing, is proof of this. Ladies can enjoy details like a shimmering mother-of-pearl dial with delicate gold particulars, while dapper gents may choose to invest in watches with anthracite gradients and clear, pure lines. Set to be a family heirloom that the old and young alike will treasure, these pieces combine the best of old and new for truly lasting style. The technical credentials are equally impeccable, with the revolutionary Powermatic 80 movement offering 80 hours of power reserve—a welcome modern touch which complements the beautiful vintage aesthetic.



JACK & JONES

Rockin' some celebrity swag has never been this easy.

The with-it stylists at Jack & Jones are sharing some outfit inspirations to get you looking like a rockstar in no time. Follow these tips:

1. Kanye West knows how to work the A-line tee and he got it trending in no time. It's picking up in India too. All you've got to do is wear it with a pair of skinny jeans and some solid boots.
2. You know you're doing it wrong if you don't own at least one denim shirt. They're a definite wardrobe staple for any guy. Why? They'll never go out of style. We guarantee it. Want to make it look a little different? Broaden your style and look at shirts with

patchwork pockets or double-shaded denim.

3. Work the retrosexual lumberjack look with tartan shirts in different combinations of dark colours. Take it easy by pairing them with shorts—that's what the stars are doing these days.

4. Hipsters aren't the only ones making outfit regulars out of beanies and scarves. Just wait for cooler weather and make this style your own. It's pretty imitable too, a scarf can instantly alter your whole look. We recommend Johnny Depp for inspiration.

5. A guy can never go wrong with a leather or faux leather jacket. That macho tribe is well intact.



CHECK OUT THE NEW HYBRID—MARUTI S-CROSS

We got our hands on this beauty and tested her systems on the hilly slopes of Nashik.

Maxim test drove the new premium crossover Maruti Suzuki S-Cross over the weekend and what a thrill it was. Starting at Ghoti, Nashik, we drove down to the Sula Vineyards. A lovely drive on a cloudy day, plied with lots of wine and gourmet food at the end, of course! The S-Cross efficiently combines the elegance of a premium sedan with the power of an SUV, creating what they're calling a new segment in the industry. The raw power of the DDiS 320 engine

allowed us to let it rip on the highway. We had fun with the Cruise Control, marvelled at the rain-sensing auto wiper and self-adjusting clutch. It's a pretty goodlooking car too. So where can you get your hands on one? Only at Nexa showrooms across India—new-age automotive showrooms that aim to turn the process of buying a car into a satisfying experience by providing technologically enhanced support and your very own rep.



SARANSH GOILA

The award-winning celebrity chef and author of *India On My Platter* takes a bite at life in the afterlife.

How would you like to go?

While eating Sindhi *kadhi* and *aloo tuk*. Perhaps when I've just finished a dessert of tender coconut ice cream. Right then.

Now give us the chilli-infused version.

I would die of overeating and drinking at my own party—the *baniya* that I am!

What's the last thing you cook?

It absolutely is Butter Chicken.

What's the strangest thing you ever ate?

Octopus. Yuck!

Are you going to heaven or hell?

I'm already in heaven! Why is that even a question? I cook for people. It's a noble job!

The one dish you'd like to take with you to the afterlife?

Extra gooey chocolate and dark brownies.

The one book you regret not finishing?

I don't like unfinished books and regret. So I'd have to say none.

What's your deathbed confession?

I know there is no money in my bank. I lied...I didn't give it to the charity. I spent all of it in Vegas last year.

What did you lie the most about?

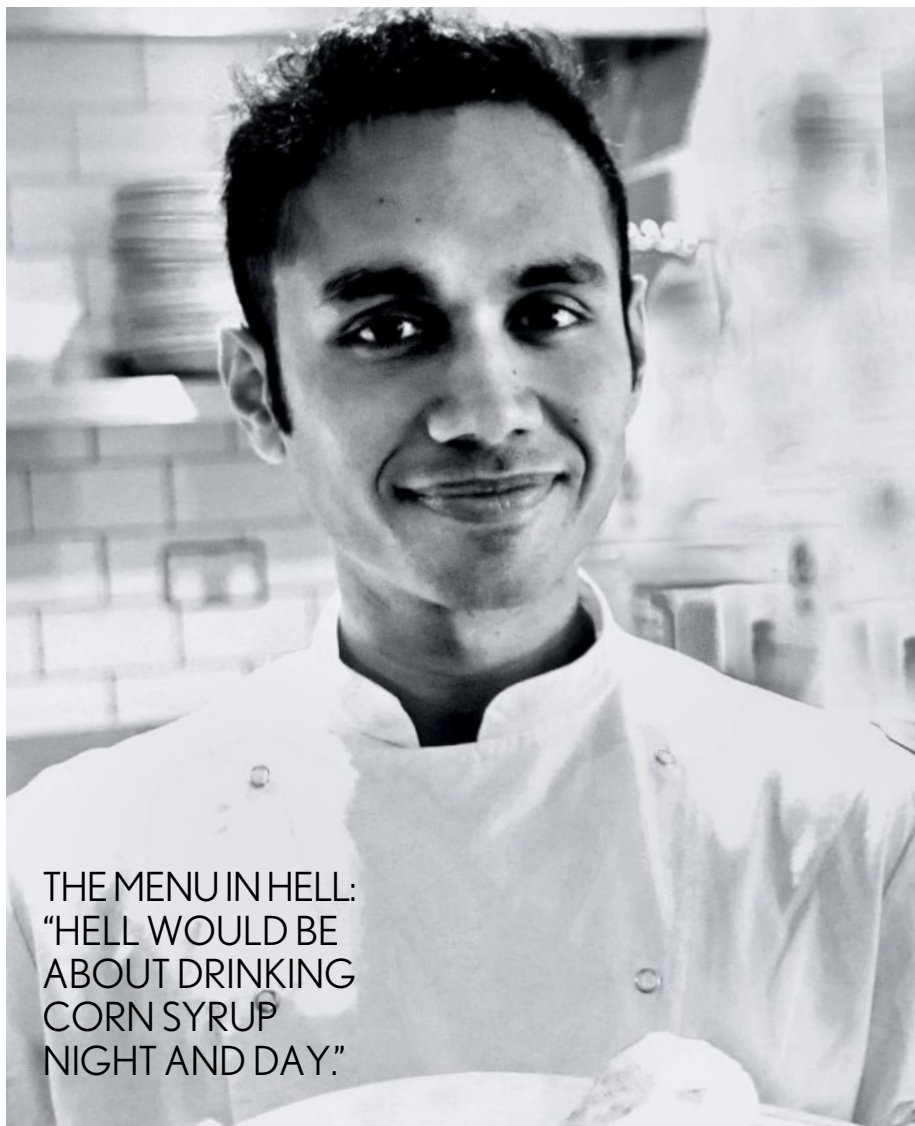
About being late.

If you could be anyone else, who would you be and why?

I would be me. I lived a happy life. I followed my dream. So I would be me.

What would you say is your biggest regret?

If there really has to be any, I'd say it's not expressing myself enough...like how much I loved her or wait, not eating enough ice cream!



What's the wildest thing you ever did?

I quit my job, packed my bags and entered a reality show with no money and no savings.

So you were a risk taker?

Oh, I definitely was a risk taker—a gambler of the highest order. Because I like living life on the edge and dreaming big.

While on earth—what did you blow the most money on?

Travelling. I spent all my money on travel.

What song are they playing at your funeral?

"Feel" by Robbie Williams.

What's the one secret you'd like to share with budding home chefs?

My Butter Chicken recipe.

If they had to make a movie on your life, what would it be called?

Saransh.

Who would you spy on from the great beyond?

Ooh so many people. The girl who ditched me, Emma Stone (I'm a fanboy), my son/daughter, NASA.

Name the one thing you'll be glad you don't have to do again on earth.

Brush my teeth.

What do you think the food menu is like in heaven and hell?

Heaven would have a salad bar with lots of dressings. Day in and day out. Choose your own toppings and dressings. Hell would be about drinking corn syrup night and day.



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